

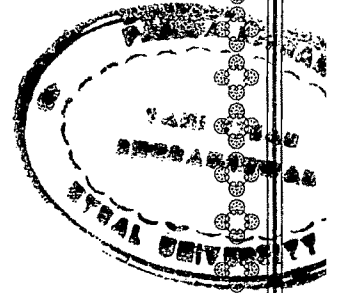
“A Study of the As valāyana Gr̥hya Sūtra
with Special Reference to its
Four Commentaries”

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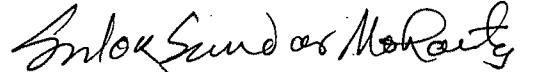
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CERTIFICATE

This is to certify that this piece of research work entitled "A Study of Ās'valāyana Gr̥hya Sūtra with special reference to its four commentaries" has been carried out by Mrs. Sachala Jena under my guidance and supervision and the same has not been submitted to this or any other university.

N.C. College, Jajpur
2nd June April 2000


Dr. S.S. Mohanty

PREFACE

This thesis reports the result of an original investigation carried out by the author on “A Study of Ās'valāyana Gr̥hya Sūtra with special reference to its four commentaries”. Previous work in this field and the related ones are reviewed and relevant references are cited at appropriate places in the thesis. A brief account of the important findings of the author is presented in form of conclusion.

This work has not been presented for any degree or distinction of this or any other university.

Sachala Jena
Sachala Jena

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ABBREVIATION

AB	<i>Aitareya - Brāhmaṇa.</i>
ĀGĀ	<i>Ās'valāyana - Grhya - Sūtra - Vṛttih of Ānandarāymakhin.</i>
ĀGS	<i>Ās'valāyana - Grhya - Sūtra.</i>
AIOC	<i>All India Oriental Conference.</i>
ĀP	<i>Ās'valāyana - Paris'ista</i>
ĀPDS	<i>Āpastamba - Dharma - Sūtra.</i>
ĀPGS	<i>Āpastamba - Grhya - Sūtra.</i>
ĀPS'S	<i>Āpastamba - S'rauta - Sūtra.</i>
ĀS'S	<i>Ās'valāyana - S'rauta - Sūtra.</i>
BGS	<i>Baudhāyana - Grhya - Sūtra.</i>
BhGS	<i>Bhāradvāja - Grhya - Sūtra.</i>
BruP	<i>Brhadāranyakopaniṣad.</i>
cp.	<i>Compare.</i>
DCĀ	<i>Devasvāmin's Commentary on the AGS.</i>
ed.	<i>Edition.</i>
eg.	<i>Example.</i>
fo.	<i>folio.</i>
GDS	<i>Gautama - Dharma - Sūtra.</i>
GP	<i>Ās'valāyana Grhya Paris'ista.</i>
GS	<i>Grhya - Sūtra.</i>
HCA	<i>Haradatta's Commentary on the ĀGS.</i>
HDS	<i>History of Dharma S'āstra.</i>
HGS	<i>Hiranyakeś'i - Grhya Sūtra.(Satyāśādha Grhya Sūtra).</i>
IVK	<i>India of Vedic Kalpasūtras.</i>

JGS	<i>Jaiminīya - Grhya - Sūtra.</i>
JOIB	<i>Journal of Oriental Institute, Baroda.</i>
KB	<i>Kauṣītaki - Brāhmaṇa.</i>
KBU	<i>Kauṣītaki - Brāhmaṇa - Upaniṣad.</i>
KauGS	<i>Kauṣītaki Grhya Sūtra</i>
KhGS	<i>Khādīra - Grhya - Sūtra.</i>
L.	Line.
MS	<i>Manu - Smṛti.</i>
NCA	<i>Nārāyaṇa's Commentary on the ĀGS.</i>
p.	page(s)
PGS	<i>Pāraskara - Grhya - Sūtra.</i>
RV	<i>Rgveda</i>
Sat GS	<i>Satyāsādha Grhya Sūtra.(Hiranyakesī Grhya Sūtra).</i>
S'B	<i>S'atapatha - Brāhmaṇa.</i>
SBE	<i>The Sacred Books of the East.</i>
S'GS	<i>S'amkhāyana - Grhya - Sūtra.</i>
SP	Summary of Papers.
SV	<i>Sāmaveda.</i>
TS	<i>Taittirīya - Samhitā.</i>
tr.	translation.
VDS	<i>Vasīṣṭha - Dharma - Sūtra.</i>
VS	<i>Vājasaneyī - Samhitā.</i>

INTRODUCTION

Domestic rites in their long course of practice witness several modifications as they reach the present age. From reference in the mantras of the R̥gveda (*RV*), it appears that various aspects of the marriage¹ and funeral² rites were standardized even during the early vedic period. The word 'Brahmacarya' mentioned in the *RV* indicates the special type of life-style prescribed for a student³. Like the texts of the later period, description is noticed in the *Atharvaveda* (*AV*) appreciating *upanayana* as the second birth of a person⁴. Going beyond the usual scope of the *Brāhmaṇa* texts and not restricting it's description relating only to the solemn ceremonies, the *S'atapatha Brāhmaṇa* mentions various rites of *upanayana*⁵. Perhaps this ceremony was too popular to be left out. Different rites generally prescribed in the texts of later period on hair cutting are indicated in the mantras of the *AV*⁶, *Taittirīya Saṁhitā*⁷ (*TS*) and *Vājasaneyī Saṁhitā* (*VS*)⁸. The *Upaniṣads* furnish details on *garbhādhāna*⁹. *Śvādhyāya*¹⁰ is described in the *Brāhmaṇas* and *Āraṇyakas* which have an overall agreement with the manuals of the later period. Even the *Gr̥hya Sūtras* (*GS*) themselves furnish evidence of the endeavour to standardize the domestic ceremonies in the pre-*Sūtra* period. Some of them mention the views of different authors and some even mention their names who lay down various details relating to the procedure of performing the domestic rites. Here the *Yajñagāthās* and metrical explanations are mentioned which were perhaps memorized to pass through the rites satisfactorily¹¹.

At least, in one important aspect the *S'rauta Sūtras* (*S'Ss*) differ from the *GSs*. No *Brāhmaṇa* text of established antiquity has been noticed yet which exclusively deals with the *gr̥hya* material as there are many in their *s'rauta* counterparts¹². Hence, *GSs* record the earliest attempt to present a systematic description of the domestic ceremonies.

Nevertheless, these two sets of manuals maintain striking resemblances and they go side by side. It is generally held that the *GS* of a particular school is posterior to its *S'S*. Sometimes, they claim common authorship. Some solemn ceremonies (eg; *dars'apūrnamāsa*, *pind'apitryajña*) are deemed as the *prakṛtis* 'norms' for the domestic rites (eg; *pārvaṇasthālīpāka*, *pārvaṇas'rādāha*). The *GSs* not infrequently refer to their *s'rauta* counterparts for completion of their prescriptions. Interpretations of the *GSs* appear ambiguous without taking into account some of the *Paribhāṣās* in the *S'Ss*¹³. Traditionally both come under the same class of the *Vedāṅga*, i.e., *Kalpasūtra*.

This kind of relationship between these two sets of manuals may be better understood in context of the prevailing circumstances which witnessed their emergence. As a matter of fact, texts were orally transmitted and memorized during this period. Students had close contact with their teachers and received their direct instructions. Only substantial portions were included in the manuals so that they may not be omitted by the performer¹⁴.

Consequently, manuals implicitly assume the knowledge of the performer on different aspects of the rites and ceremonies. He was expected to know his family¹⁵ and local¹⁶ customs. Manuals do not often cite the entire text of the mantras they prescribe and indicate them only in *pratīka* expecting that the performer knows the mantras of his own text. The modifications to be effected in the mantras prescribed for *godāna* and *samāvartana* are only indicated leaving the exact places of modification to the knowledge of the performer¹⁷. In *s'ūlagava*, the Brāhmaṇa, who by his practice, knows the proper procedure of killing the animal is assigned the job (cp. *Ā GS* 4.9.14). Meritorious women know what they should advise to a woman during her first pregnancy in *śimantonayana* (cp. *ibid* 1.14.8). The performer in *caityayajña* is expected to know which deity he should worship for attainment of his desire. (cp. *ibid* 1.12.1). In *pākayajña* he knows when the full pot is to be placed

near the fire (cp. *ibid* 1.10.23) and the exact rites to be incorporated and left out from the solemn rites when they are prescribed in the *grhya* context (cp. *ibid.* 1.10.24, 4.1.4). Therefore, these details are not infrequently omitted in the *GSs*¹⁸. Inclination to be brief in presenting the details was perhaps encouraged by the realisation that human memory has its own limit.

THE PROBLEM:

The technique noticed above of the earlier age was found inadequate to preserve the tradition during later age when performer had no direct access to the original authors being distanced from them by several centuries. Texts were sometimes corrupt due to interpolations. Varied interpolations of the later period differing from the implications of the original text also created confusion. The *Smṛti*-texts like the *Manusmṛti* (*MS*) and *Yājñavalkyasmṛti* (*YS*) sometimes mentioned prescriptions on the same subject on which the *GSs* written earlier already had their own prescriptions. Often there was difference in these two classes of manuals. During this period, performers belonging to different domestic schools followed the prescription of the *MS* and *YS* which had a general acceptance. Hence, it was necessary to accommodate the details prescribed in these texts along with those in one's own manual without creating confusion and contradiction. There was temptation to incorporate popular practice of other neighbouring schools. Manuals on astrology, medicine etc. had to be addressed to. Hence, it was necessary to review the prescriptions in one's own manual in this changing situation.

Perhaps due to these problems, interpretation of the original manual assumed importance during the later age. It gave rise to some norms of interpretation. First of all, it was presumed that there was no superfluous word in the *Sūtra*-text. In their attempt to accommodate maximum details on new developments, commentators in the later period read more in their *Sūtra*-text. In order to substitute a rather specific

prescription by a general and easier alternative, they adopt the device of *yogavibhāga*. In order to remove confusion, they search for the indication, if any, from the prescribed mantra (*mantralinga*). Details prescribed in a similar rite are applied beyond its context (*atides'a*) due to some common features.

From the ongoing discussion, it is apparent that commentators attempt broadly at two aspects. First of all, they endeavour to interpret the *Sūtra*-text correctly and in doing so, they indicate the distinctive feature of their own school as distinguished from others they knew. Secondly, they attempt to ^{to}update their manual by extending the interpretation of the original manual so that it includes the new details.

Study of the commentaries is therefore helpful to indicate and ascertain, at least in some cases, the internal developments of these rites and ceremonies which take place within a particular domestic school. It is, indeed, a matter of regret that study on this line has not yet been undertaken in respect of most of the schools.

The *Ās'valāyana Grhya Sūtra* (*Ā GS*) belongs to the Rgvedic school. It is believed that this text was written approximately around 600 B.C. which is believed to be the early part of the *Sūtra*-period. The householders following this text were found in the later period in different parts of the Indian peninsula but their concentration was more in the region to the south of the river Narmadā¹⁹.

This dissertation undertakes the study of the interpretation of different domestic ceremonies in four commentaries of the *Ā GS* together with the prescriptions in the *Sūtra*-text.

THE SOURCES :

Around tenth century A.D., Devasvāmin wrote his *Bhāṣya* on the *Ā GS* and commanded reverence from the later authors as their *Bhāṣyakāra*. Next to him,

Nārāyaṇa (1050-1100 A.D.) became famous in this school as the Vṛttikāra for his *Vṛtti* on the *Ā GS*. His Gotra was Naidhrva. He mentions that his father was named as Divākara. This Naidhrva Nārāyaṇa is a different person from Gārgya Nārāyaṇa who wrote a commentary on the *Ās'valāyana S'rauta Sūtra* (*ĀS'S*). Haradatta (1100-1300 A.D.) has also written a *vṛtti* on the *Ā GS* which is entitled as 'Anāvilā'. He also wrote a commentary on the *Āpastamba Grhya Sūtra* (*Ā PGS*) entitled as Anākulā and a commentary on the mantras prescribed in the *Ā GS* names as the '*Ās'valāyana Grhya Mantra Vyākhyā*'. All these three commentaries on *Ā GS* are available in print.

Another commentary on the *Ā GS* was written during later part of the seventeenth century by Ānandarāyamakhin. He also wrote two plays named as the *Jīvānanda* and *Vidyāpariṇaya*. He was Dalovoy and Dharmādhikārin of Sahaji (1684 A.D.) who was a Marāṭhā king ruling in Tanjore. This commentary is still unpublished. The manuscript of this commentary preserved in the Tanjore Mahārāja Serfoji's Sarasvatī Mahal Library, Tanjore (MS No. 11763) is also consulted in the ongoing study²⁰.

THE PLAN :

For convenience, this dissertation is divided into five chapters.

In the first chapter, rites of general character are discussed. Irrespective of the specific purpose for which different ceremonies are prescribed, these rites are due in many of these domestic ceremonies.

The second chapter deals with the Nitya rites. These rites are obligatory and the performer knows the time of their performance.

In the third chapter, the Naimittika rites are discussed. These rites are also obligatory but these are performed whenever the occasion arises for their performance.

Hence, the performer can not know the time for performing these rites unless the occasion itself comes. In this respect it differs from the former.

The fourth chapter is on the Kāmya rites which are performed to attain some specific desires.

Omissions and defective performance do not deliver the desired results and often cause harm. Sometimes the performer is confronted with threats of different kinds. For this purpose, *prāyas'cittas* (expiatory rites) are performed. These rites are discussed in the fifth chapter.

Significant aspects of this study are highlighted in the conclusion. A bibliography and an index of important words are also mentioned at the end of this dissertation.

NOTES

1. 1.112.9, 1.116.1, 10.39.7, 10.85. See also P.V. KANE, 1968-75, *History of Dharmas'āstra*, 2(1), Poona, rev. edn, p.428, 525-527; R.B.PANDEY, 1969, *Hindu Saṃskārās*, Delhi, 2nd edn, p.153, 161-163, 166, 169, 170, 183;
J. GONDA, 1977, *A History of Indian Literature : The Ritual Sūtras*, 1(2), Wiesbaden, p. 546-547.
2. 10.14.7-9, 10.16.1, 10.18.8-9. See also KANE, *op.cit*, p.191-201; PANDEY, *op.cit*, p.235, 241, 252.
3. 10.109.5, See also PANDEY, *op.cit*, p.112. According to KANE (*op.cit*, p.269), *RV* 3.8.4 indicates that some characteristics of *upanayana* were already known during the early vedic period.
4. 11.5.3, see also PANDEY, *op.cit*, p.112.
5. 1.2.1-8; cf. PANDEY. *loc.cit*. GONDA. *op.cit*, p.547: "The Aitareya Brāhmaṇa (8.10.9) gives the domestic fire the same name as the *grhya sūtras* do and describes a ceremony to be performed over it in the style of these manuals".
6. 8.2.17; KANE, *op.cit*, p.263
7. *TS* 1.2.1.1. It (4.6.4.5) mentions : *yatra bāṇāḥ saṃpatanti kumārā viś'ikhā iva* "where arrows fall together appearing like the tufts of hair maintained by the boy". The *Bhāradvāja Grhya Sūtra* (*BhGS*) mentions it in *caula* and the *GSs* prescribe that during this ceremony one should take care to preserve the top knot of the child according to his family tradition. cf. KANE, *op.cit*, p.261.
8. *VS* 3.33, PANDEY, *op.cit*, p.95.

9. *Bṛhadaranyakopaniṣad* (BKU) 6.14.13, *Kauṣītakiḥbrahmanopaniṣad* (KBU) 2.11. See also V.M. APTE, 1940-41. "Non-Rgvedic Mantras Rubricated in the Ās'valāyana Grhya Sūtra : Their sources and interpretation" *New Indian Antiquary*, 3, Bombay, p.14; H. OLDENBERG, 1964, the *Grhya Sūtras*, tr, XXIX, Delhi, 2nd reprint, p.179 n. 13.1.
10. *S'B* 11.5.6.1, *Taittiriya Aranyaka* (TĀ) 2.10.cf. KANE, *op.cit*, p.666-667.
11. Ram GOPAL, 1959, *India of the Vedic Kalpasūtras*, Delhi, p.19, GONDA *op.cit*, p.475,550,642-643.
12. GONDA, *op.cit*, p.550.
13. *Ibid*, p.548-549.
14. See KANE, *op.cit*, p.348 : "In ancient times writing materials were not easily available and written texts could not be handed down easily and would have been extremely costly. Therefore, the method of oral instruction was resorted to -----".
15. *ĀGS* 17.1, *Pāraskara Grhya Sūtra* (PGS) 1.18.11-13.
16. *ĀGS* 1.17.2, 1.17.18, *Khādīra Grhya Sūtra* (KhGS) 2.3.30, *Boudhāyana Grhya Sūtra* (BGS) 2.4.17. See also GONDA, *op.cit*, p.561.
17. *ĀGS* 1.18.3, 3.8.7.
18. GONDA, *op.cit*, p. 548
19. *Ibid*, p.487- 488, GOPAL, *op.cit*, p. 93-100, S.S. MOHANTY, *Aspects of Domestic Ceremonies in Ās'valāyana School*, Jagatsinghpur 1998, p. 27-29.
20. KANE, *op.cit*, 1(1), p. 583, 591-593, 742-749, 1163; K.P.AITHAL, 1980,(ed) *Ās'valāyana Grhya Sūtra with commentary of Devasvāmin*, ALB, Madras, Int. p. xxiii-xxxiv.

CHAPTER I

GENERAL FEATURES OF THE DOMESTIC RITES

Rites generally recommended for their performance before and after the principal rites in different domestic ceremonies are discussed in this chapter. First of all, the Sūtrakāra mentions the features of the rites performed in the sacred domestic fire as distinguished from the *s'rauta* fires. Details are discussed here on the sacrifice performed in the sacred domestic fire where clarified butter or cooked food or flesh of an animal immolated is offered as oblation. Among different types of *s'rāddhas*, *vrddhis'rāddha* (or *ābhyudayikas'rāddha*) is performed as a preliminary rite in different ceremonies. The rules pertaining to the reception of guests and choosing an officiating priest for solemn sacrifices are included in this chapter though strictly speaking, the latter pertains to the scope of the *S'rauta* texts.

THE SACRED DOMESTIC FIRE

ĀGS.1.1.1. : (The rules pertaining to) the spreading of (sacred fires) are (already) mentioned (in the *S'rauta Sūtra*). Now the rules pertaining to the domestic (rites) will be mentioned (in the *Grhya Sūtra*).

According to the *DCA* (p.1-4) this is a *pratijñā sūtra* (i.e., a statement of declaration). It mentions that generally the word *grha* is used in three -fold senses viz, wife, house and *ās'rama* (stage of life). In a sentence like '*Devadatta grhe vartate*' "Devadatta lives in his house" the word is used in the sense of 'house'. In the expression '*teṣāṃ grhastho yonih*' (*GDS* 1.3.3.) the word means *ās'rama*. Lastly, in the expression *sagrho'yamāgatah* 'he came with his wife' it means 'wife'. The ultimate source of domestic rites emerges from the relation of the performer with his

wife. These rites are performed with the fire established at the time of marriage or with the one procured at the time of partition of the parental property. Hence, the word *grhya* should be understood first in the sense of wife and then it also means *s'ālā* "house". It dismisses the view that the *Sūtrakāra* has mentioned *ukta* in this *Sūtra* as a characteristic style of his own. The *DCA* maintains that a commentator should explore relevance of the words contained in the text. The mention of this word indicates here that the *Sūtrakāra* introduces another text (i.e., the *Grhya Sūtra*). This text is distinguished from the *S'rauta Sūtra* (i.e., *ĀS'S*) which comes under the *adhikāra* (jurisdiction) of the *ĀS'S* 1.1.2 which mentions: "agnyādheyaprabhrtinyāha vaitānikāni." Here, it is also intended that these two manuals (i.e., the *S'S* and the *GS*) are to be viewed as belonging to one corpus (of *Ās'valāyana*). Hence, the *Paribhāṣās* of the *S'S* like '*tasya nityaḥ prāñcas'ceṣṭāḥ*' (*ĀS'S* 1.1.8, "all efforts of the performer must be directed towards the east unless otherwise mentioned") are also applicable to the *grhya* rites. All the *Paribhāṣās* of the *S'S*, however, are not applicable in the *grhya* context. The exact place of application is to be clarified by the commentators. The *NCA* (p.1.) agrees with these views and substantiates the same by maintaining that separate distinction of the *GS* is indicated by the mention of the name of the teacher (*S'aunaka*) at the end of the *S'S*. It confirms there the completion of that text. Hence, with this *Sūtra*, a separate text (i.e., the *GS*) is introduced. The *HCA* (p.1-2) also agrees that a separate text begins with this *Sūtra* and it is the *GS*. It mentions the striking features of this text which make it distinct from the *S'S*. According to it, the source of domestic rites is two fold; the *S'ruti* as well as the *Ācāra* (custom). The domestic ceremonies are not always performed with the fire established at the time of marriage and *upanayana* ceremony is performed in the *laukika* (kitchen) fire. In *rathārohana* no fire is used.

THE PĀKAYAJÑAS

1.1.2. : *Pākayajñas* are three fold.

The *DCA* (p.4-5) mentions that ordinarily, the word '*pāka*' means the cooked food. Here, this word is used in the sense of scanty and praise-worthy. In the *ĀS'S* 1.3.10 and *RV* 10.7.3, the word '*pāka*' is used in the sense of scanty. In comparison with solemn sacrifices, the procedure in the domestic counterpart is scanty. It is believed that by performing the *samskāras* like *garbhādhāna*, which come under the domestic ceremonies, one attains the glory of Brahminhood etc. Hence, it is laudable. Further, the interpretation of the word *pāka* in the sense of cooked food is not acceptable because the procedure of *pākayajñas* also applies to *haviryajña* where cooked food is not offered as oblation. The mention in this *Sūtra*: '*pākayajña* is three fold' does not mean that any *pākayajña* can be performed in either of the three patterns. On the otherhand, it means that all the domestic ceremonies and rites come under either of the three patterns of *pākayajñas* (cf. *NCA* p.1). The *HCA* (p.2) observes that as the domestic rites are performed with scanty effort, they are called *pākayajña*. Desired goals are also attained by performance of these rites (cf. *ĀGS* 3.5.1) which reflect its high merits.

1.1.3 : *Hutas* are offered over the fire, *prahutas* are offered on something that is not fire and *brahmanihutas* are the food offered for feeding the Brāhmaṇas.

According to the *DCA* (p.5-6) in *pākayajña*, it is not always necessary that something has to be offered over the fire. In *sarpabali* (cf. *ĀGS* 2.1.9 ff.) offerings are made on the ground for the snakes. Therefore, *Sūtrakāra* has mentioned the word *agnau* to specify only those sacrifices where offerings are made over the fire. These are known as *hutas*. In *sarpabali* (cf. *ĀGS loc.cit*), as the offering is made on the

ground, it is *prahuta*. These three types of *pākayañña* have their separate procedures. The procedure of one type should not be confused with the other two just because they are all *pākayaññas*. In *sarpabali*, the procedure of *avadāna* (which is followed in the *huta* type of *pākayañña* for cutting off the sacrificial oblation) has to be discontinued. Similarly, in feeding the Brāhmaṇas (i.e., *brāhmaṇihuta* type of *pākayañña*) the procedure of *nirvāpa* (putting apart portions of grains from a large vessel into smaller ones) has no scope for application. The rules of (*huta* type of) *pākayañña* are not also applicable in *vaiśvadeva* rite. This is clear from the mention of this ceremony before the description of the procedure of *pākayañña* (of the *huta* type see 1.3.1 ff). The *NCA* (p.1-2) and *HCA* (p.2-3) maintain the same views here. The *NCA* opines that designations of different terms (in ritual) should not be understood always, under their literal sense. It cites the term '*mrgatīrtha*' which in its literal sense means the deer track but in ritual it means the path used by the Hotṛ priest and others for *sarpaṇa* (a special type of procession in which they stealthily proceed) at the end of a *savana*. Therefore, the word *pākayañña* does not necessarily mean that cooked oblation has to be necessarily offered over the fire. The *ĀCĀ* (fo.1a) explains these three types of *pākayañña* as:

'agnau hūyamānāḥ kevalam hūyamānā-stantrarahitā iti yāvat //
te hutāḥ // anagnau agnibhinne hūyamānāḥ kriyamanāḥ
prahutāḥ brāhmaṇabhojane brāhmaṇoddes'yakabhojaneṣu
brahmaṇihutas'abdāḥ prayuktavyāḥ '.

In those (domestic rites) where the only prescription is of offering an oblation over the fire, it is '*huta*'. Rites performed not in the fire (but with something else) is *prahuta* and serving food to be Brāhmaṇas is *brahmaṇihuta*.

1.1.4-5 : Even when one puts a piece of wood on the fire in total belief, he may think rightly that he has performed the sacrifice, with adoration to the deity. (The mantra quoted here also mentions) 'He who with an oblation'-

and 'He who with knowledge'; even by learning only satisfaction is produced (in the gods). Seeing this, a R̥ṣi has said 'To him who does not keep away from the cows, who lives in the sky, speak a wonderful word sweeter than ghee and honey'. Thereby, he means 'This is my word sweeter than ghee and honey. It is for the satisfaction (of gods); may it be sweet (further)'. 'To you, O Agni, by this mantra we offer an oblation prepared by our heart, may these be oxen, bulls and cows'. It means 'They are my oxen, bulls and cows' for those who study the text reciting for themselves. (Hence, it is said): 'He who (worships) with adoration offers (actually) rich sacrifices'. Indeed by performing adoration, (the gods are worshipped). The performance of adoration also appears pleasing to the gods. Therefore, it is said 'adoration is a sacrifice'- this (statement) is from a *Brāhmaṇa* (text).

According to the *DCA* (p.6-8) mantras are cited here to justify that *smārta* rites are equally relevant like *s'rauta* rites. Here, *brahmayajña* is justified as a kind of *pākayajña*. In citing more than one *pada* of the *RV* 8.19.5, the *Sūtrakāra* refers here to two mantras (*RV* 8.19.5,6) : The third mantra is not cited here as it is on a different subject. According to the *NCA* (p.2) the citation from the *RV* implies that domestic rites are obligatory like the solemn rites for an *Āhitāgni*.

According to the *ĀCĀ*, *Sūtrakāra* mentions this mantra in order to express of his laudation for study (cf. fo.4b):

*'tathā cās'vs'lāyaṇaḥ // vaca eva ma idaṁ ghṛtācca madhunas'ca
svādiyo'sti prītiḥ svādiyo' stītyeva tadāheti // anayā adhyayanam
praś'asyata ityās'valāyano' manyate //*

1. 3. 1 : Whenever (he) desires to perform a sacrifice, (he) should draw six lines on the surface of earth besmeared with cow dung. (At first, he)

draws a line from the south to the north on the western side of the spot (selected for performing the sacrifice). Then (he) draws the second line on the southern end of that line. This line extends from the west to the east. The third line is drawn from the northern end of the first line which extends also to the east. The fourth, fifth and sixth lines are drawn from the west to the east. The fourth one is drawn being closer to the second line and thereafter the fifth and the sixth. These lines should at least have the length of an arrow. Then he should sprinkle (the spot with water) and establish the fire. He puts two or three pieces of sacrificial wood on the fire, wipes the ground surrounding the fire. Strewing (of grass) begins from the eastern side, next it is performed on the southern side, and (then) on the western side and finally (ends) on the northern side of (the fire). Then he silently sprinkles water three times around the fire.

According to the *DCA*, the word *atha* 'then' indicates that the procedures mentioned here have to be followed in the rites that are prescribed subsequently. Therefore, it is not applicable to *vais'vadeva* rite (cf. *ĀGS* 1.2.1) which is enjoined prior to these procedures. The word *khalu* 'whenever' may be misunderstood in the sense of allowing performance of sacrifice even in those rites where *Sūtrakāra* does not enjoin it. The expression *yatra kva ca hoṣyan*, therefore, restricts the context of performing a sacrifice where it is prescribed by the *Sūtrakāra*. Further, the expression *kva ca* also implies that while performing the daily worship of sacrifice (cf. *ĀGS* 1.9.4.f) although other details (generally performed before commencing a sacrifice e.g., establishing the sacrificial fire) are not due, one should perform strewing and sprinkling around the fire¹. Here the *DCA* cites the *Brhaddevata* (2.90) which mentions that when it is desired that expression should have specific number of syllables, one can use the words which do not have any specific meaning.

The *HCA* (p.10-11) clarifies that one can smear a spot larger than the size of an arrow for performing sacrifice. The *NCA* (p.5-6) specifies that the chip of a sacrificial tree is used for drawing these lines. After drawing the lines having the length of a span or even less, the chip is placed on that spot. Then the spot is sprinkled. He should throw away the chip and touch water. According to the *DCA*, the *Sūtrakāra* specifically mentions *ṣaḍlekhā* “six lines” to indicate that one should establish fire only within the space covered by these lines. It declares that *anvādhāna*, *parisamūhana*, *paristarāṇa* and *paryukṣaṇa* are mentioned here because they constitute separate items in the procedure of a sacrifice. Further, it states that one should establish that fire which is fit for use (in the sacrifice). The procedure of *paryukṣaṇa* “sprinkling” should be followed here. Therefore, before this rite one should perform *parisamūhana* for three times and then *paryukṣaṇa* again for three times. Then the rite of strewing (*paristarāṇa*) takes place. Lastly, *paryukṣaṇa* is performed for three times². The *NCA* (*loc.cit*) mentions that for *anvādhāna*, the performer should put two or three fuel sticks in the fire declaring the name of the ceremony of which it (i.e., the sacrifice) constitutes a part. For *parisamūhana*, the performer sweeps around the sacrificial fire as it is performed in *agnihotra*. *Paristarāṇa* begins from the eastern side, then it is performed on the southern side, next on the western side and lastly on the northern side. The word ‘*iti*’ suggests that in the three rites viz, *parisamūhana*, *paryukṣaṇa* and ‘*s’irastrīundanādikam*’ ‘sprinkling (on his own) head for three time etc’, (prescribed in *caula* ceremony) begins from any direction which is not censured (the south, south-east and south-west are the directions censured) and continues towards the north. Unlike *agnihotra*, no mantra is recited at the time of sprinkling. Further, it states that one brings water either with a *camasa* “spoon” or with a pot of brass or clay and then places it on the northern side of the fire. The *HCA* (*loc.cit*) cites from the *ĀPGS* (1.1.11-12) which mentions that one can strew grass in a sacrifice extending to the east or to the north. Therefore, here the *Sūtrakāra* has specified that one should strew grass extending to the north in *paristarāṇa* in order to exclude the other alternative (mentioned in the *ĀPGS*).

1. 3. 2-3 : With help of the purifiers *ājya* is purified. Two Kus'a blades with their tips unbroken measuring a span and having no young shoot within are taken in the thumb and fourth finger with the hand turned upside. Holding these purifiers, he purifies *ājya* (moving his hand from the west) to the east first with (the mantra) “By the impulse of Sāvitr, I purify you with this purifier which is not torn, with the rays of the good sun” (once and then) silently twice.

According to the *DCA*, the prefix ‘*pra*’ indicates excellence. Hence, such Kus'as are prescribed here which do not have thin or unbroken tips. The word *prāg* “to the east” is not superfluous in this *Sūtra*. Although the *ĀS'S* 1.1.8 mentions a *Paribhāṣā* : ‘*tasya nityāḥ prāñcaḥ ceṣṭāḥ*’ (rites are performed from the west to the east), the *DCA* observes that purification of *ājya* is performed also from the east to the west according to the prescription in other texts. Therefore, here *Sūtrakāra* mentions this rule to do away with the alternative practice mentioned in those texts. Significantly the *DCA* comments here on the subject of incorporating details from other schools that one is free to accept them from other texts unless they violate the same in his own. *Sūtrakāra* prescribes purification ^{of} *ājya* thrice in this rite. In the first time, the mantra (*savitustvā prasave* etc.) is recited and then on the two subsequent occasions, it is performed silently. According to the *ĀS'S* 1.3.29, whenever action is repeated, one should recite mantra only on the first time and subsequently rites are only performed (and no mantra should be recited). It may appear that due to this *Paribhāṣā*, the mention that only once the mantra should be recited etc. (mentioned in the *Sūtra*) becomes superfluous. Therefore, the *DCA* cites two examples (viz; *ĀGS* 1.17.7, 21.3) where not only rites, recitation (of the prescribed mantra) should also be repeated thrice. Hence, the *DCA* comments that the said *Paribhāṣā* is applicable only to the *S'rauta* -text. It further mentions that the word *utpunāti* ‘he purifies’ suggests that the type of Kus'a as mentioned in this *Sūtra* is designated as the purifier

and on other occasions, Kus'as of this specification are to be used (eg; *ĀGS* 1.10.6,4.2.2). The difference of performing purification (of *ājya*) in the *s'rauta* and *grhya* rites is that in the former, no mantra is recited whereas in the latter, the mantra is recited at the first time in the process of purification³. The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) mention that at the time of *paristarāṇa*, some amount of grass is spread on the northern side of the fire for the purpose of *pārtrāsādana* (arrangement of sacrificial implements). The performer places the implements in duals. The *NCA* (*loc.cit*) specifies that he places them with both hands and the implements remain upside down. First, he places the *prokṣaṇa* pot and *sruva*, then the *pranītā* pot and *ājya* (pot), then fuel sticks and grass. In a rite where *sthālīpāka* is prescribed, he places the *sthālī* for *carū* and *prokṣaṇa* pot. Then the *juhū* and *sruva* are placed. The rest are placed in the order mentioned above. The *NCA* (*loc.cit*) also mentions the manner these utensils are cleansed. This procedure may be followed optionally if it is desired by the performer (see below). Placing of *pūrṇapātra* however, is obligatory. The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) prescribe the detailed procedure of purifying the *ājya* as it is mentioned in other texts. After placing the full pot, he takes out the (two) Darbhas (from the full pot) and places them of the *ājya* pot and pours the *ājya* into it. He takes out some charcoals to the north (of the fire). Placing the *ājya* pot on it, he throws light on the *ājya* by burning the Darbha blades. Then cutting off their tips, he washes them (i.e., the tips) off and puts them on the *ājya*. He moves a fire-brand three times around the *ājya*. Gently pushing the charcoals to the north, he purifies the *ājya* with the purifiers, sprinkles water (on the purifiers) and (finally) puts them in the fire. The procedure of cleansing the *sruva* and *sruca* have also been mentioned in the *NCA* (*loc.cit*). Holding the both (i.e., *sruva* and *sruca*) on the right hand and bringing some Darbhas and carrying them on his left hand he warms the both together in the fire. With his right hand, he cleanses (the inside portion) of the grooves (of these implements). Cleansing begins from the east and moves round the pit to end (also) on the east. Then from the bottom of the handle, cleansing is performed towards himself

(i.e., the person who holds the implement). This is also performed three times. Beginning from the bottom (of the outer portion of the grooves) cleansing is repeated three times with the help of the roots of the Darbhas. It is cleansed up to the brim of the implement. Subsequently, sprinkling water on it, the implement is again warmed and (finally) placed on the *ājya* pot. Touching water, he also cleanses the *juhū* in this manner. Lastly washing the Darbhas (with water), he throws them in the fire. This is mentioned as the proper procedure of cleansing the *sruva* and *sruca*. After offering *svistakṛt* oblation, he throws the cord (used for tying the fuel) on the (sacrificial) fire. The *HCA* (*loc.cit*) mentions that one should not cut the *pavitrās* by nail. The *ĀCĀ* (fo.8a) also mentions that the two *pavitrās* are placed on the *ājya* pot when it is brought for purification. It mentions:

*pavitrābhyām ājyasya utpavanam kāryamiti s'esah // pavitrābhyām
tādr s'apavitrāntarhitāyām ājyasthālyām vilīnasyājyasya ninayanam
utpavanam kāryamiti s'esah'.*

Admitting that they are not mentioned by the *Sūtrakāra*, the *ĀCĀ* (fo.9a-12b) mentions the mantras recited for placing, adoring, meditating and adorning the (sacred domestic) fire before commencement of the sacrifice⁴.

1.3.4-5 : If *ājya* is offered as the oblation, strewing (around the fire) is optional. Offering of *ājyabhāga* oblation is optional in *pākayajñas*.

According to the *DCA*, only in those sacrifices where *ājya* is mentioned as the only oblation, the strewing is optional. Where no specific oblation is prescribed or where other substances are prescribed, strewing is obligatory⁵. The word *pākayajña* is mentioned here to impose its *adhikāra* 'scope of application' in place of *ājyahoma*⁶.

1. 3. 6 : The Brahman priest may be optionally engaged, excluding *dhanvantari* and *s'īlagava* (ceremonies where the employment of the Brahman priest is obligatory).

The *DCA* clarifies that the option of engaging a Brahman priest is in no way related with the earlier options (relating to *paristarana* and offering of *ājyabhāga* oblations in a sacrifice, cf. *ĀGS* 1.3.4-5)⁷. In order to drive home this interpretation, the *DCA* (*loc.cit*) mentions that in *dhanvantariyajña* and *s'ūlagava*, the *Sūtrakāra* mentions that engagement of the Brahman priest is obligatory. If it is deemed that the three prescriptions (viz, *paristarana*, offering of *ājyabhāga* oblations, the engagement of the Brahman priest) are to be jointly interpreted, the above prescription of the *Sūtrakāra* appears superfluous because the *paristarana* is obligatory in these rites. This clarifies the interpretation that option allowed in these three rites pertain to each rite separately and they should not be interpreted together⁸. The *NCA* (p.10) lays down the details to be performed specifically by the Brahman priest if he is engaged. Before placing the *pranītā* pot, he faces the fire and goes round it. He takes out a Kus'a from the grass spread for his seat with his thumb and the fourth finger reciting (the mantra) '*nirastah parāvasuh*' (cf. *S'B* 1.5.1.12) and throws it towards the south-western side of the fire. Reciting the mantra '*idamahamarvāvasoh sadane sīdāmi*' (cf. *ĀS'S* 1.3.31) he occupies his seat and then recites (the mantra) '*br̥haspatirbrahmā brahmasadana ās'isyate // br̥haspate yajñam gopāya*' (*TS* 2.6.9.3). The performer, then offers him the *pranītā* water reciting (the mantra) '*brahmannapaḥ prañeṣyāmi*' (*ĀS'S* 1.12.12). The Brahman priest recites (the mantra) '*bhūrbhuvahṣvarbr̥haspatiprasūtaḥ*' and returns back the *pranītā* pot reciting '*om pranya*' (*ĀS'S, loc.cit*). The *NCA* (*loc.cit*) further states that some do not follow this procedure. When all the rites due in a sacrifice are over, the Brahman priest offers *sarvaprāyas'citta* oblation. During the course of sacrifice he faces to the north and remains attentive.

1. 3. 7 : He sacrifices with the words *svāhā* to such and such deity.

The *DCA* (p.20-21) observes that the *Paribhāṣā* '*svāhākārāntaiḥ mantraiḥ*' *ĀS'S* (1.11.10) enjoins that *svāhā* should be uttered at the end (i.e., after reciting a

mantra or uttering the name of a deity). Here it is clarified that in case there is no mention of any mantra or the deity to whom oblation is to be offered, one should utter the name of the deity for whom the rite is directed.

1. 3. 8 : If there is no rule as to the deities to whom the sacrifice belongs, one should offer oblation to Agni, Indra, Prajāpati, Vis'vedevās and Brahaman.

The *DCA* (p.21-22) clarifies that these deities are offered oblation only when the performance of sacrifice is enjoined. Only mention of the rites by the *Sūtrakāra* without prescription of sacrifice in the rites like *jātakarman* and *annaprās'ana* should not be considered as the situations where a sacrifice can be performed by offering oblation to these deities. In support of this interpretation, it cites the example of *rathārohana* where different rites are prescribed but performance of sacrifice is not enjoined. But here it is observed that only rites are performed (and performance of sacrifice is not expected). Therefore, performance of sacrifice in *jātakarman* and *annaprās'ana* is not intended here by the *Sūtrakāra*. It further mentions that the *Sūtra* 'naikē kāmcaṇā' (*ĀGS* 1.4.6) means that in the ceremonies like *caula*, *godāna*, *upanayana* and *vivāha*, if oblations are not offered with (prescribed) mantras, they are offered in the name of these deities. The *NCA* (p.11) also mentions this interpretation. Side by side, it lays down the alternative that if sacrifice is prescribed in other texts but only the rites are mentioned in one's own text, offering is to be made to these deities in sacrifice due in ceremonies like *jātakarman*.

1. 3. 9 : When different *pākayajñas* are performed at the same time, one should use the same *barhis*, the same fuel, the same *ājya* and offer *svistakṛt* only once. (The *Sūtrakāra* here cites a *yajñagathā* which mentions) "when several *pākayajñas* are instituted, even if deities are different, one should perform (the sacrifices) with the same *barhis*, *ājya* and *svistakṛt* offer once only."

The *HCA* (p.15) mentions that the rites like *pāristarāṇa* are also performed once only. The *DCĀ* mentions that if *ās'vajujī* and *āgrayāṇa* or *pārvanas'rāddha* and *kāmyas'rāddha* are performed together, this practice is to be followed⁹.

1. 4. 1 : When (the sun is) in it's northern course, the moon within it's increasing half month and under an auspicious Nakṣatra, (the ceremonies of) *caula*, *upanayana*, *godāna* and *vivāha* are performed.

According to the *DCĀ* (p.23-24), *samāvartana* is also performed during this time as shaving (*godāna*) is prescribed in this ceremony. The Sutrākara has mentioned here the word '*godāna*' because it is smaller (in expression than *samāvartana*). The northern course of the Nakṣatra refers here to that of the sun. Although other planets do have their northern course, it is the northern course of the sun which is widely known. The mention of the four ceremonies in the *Sūtra* is intended to indicate that the prescription in the third *Sūtra* (1.4.3) relating to the offering of oblations is restricted within these ceremonies¹⁰. The *HCA* (*loc. cit*) further specifies that all these ceremonies are performed during the day time. The word '*karma*' is attached to (the word) *caula* in the *Sūtra* 1.17.1 (*trīṇaṃ varṣe caulam*) to mean '*caula karma*'.

1. 4. 2 : According to some marriage may be performed at any time.

The *DCĀ* mentions that while waiting for appropriate time, if the marriage of a girl is delayed and she fails to get married, the blemish goes to her father. Practical difficulty also arises in solemnizing this ceremony. Hence, option is here that it can be performed at any time (p.25, *NCA* p.11). It (*loc. cit*) also mentions here that marriage may be delayed due to the battles (perhaps for the reason that it affects the normal life in a locality). The *HCA* (p.16) mentions that the *ĀPGS* (1. 2.12) states that marriage can be performed in all seasons excluding the last (month) of the Summer and cool (S'is'ira) seasons.

1. 4. 3-8 : At the out set, four oblations are offered in these ceremonies; three (beginning with) 'To you Agni who purify life etc.' (offering oblation after) each mantra (i.e., *RV* 9.66.10-12) and the fourth (beginning with) 'Prajāpati, no one other than you' (i.e., *RV* 10.121.10) or with (the utterance of) the *Vyāhrtis*. Some are of opinion that eight oblations are to be offered (four with the mantras mentioned above and four with the *Vyāhrtis*). Some are of the opinion that neither any mantra should be recited nor any *Vyāhrti* (should be uttered). In marriage, the fourth oblation should be with (the recitation of) *RV* 5.3.2. The last mantra (indicated above i.e., *RV* 10.121.10) should be recited for offering the fifth *āhuti*.

According to the *DCĀ* (p. 27) the word 'ājya' indicates the optionality of *paristarana*. It is obligatory when no oblation is offered. Other rites of the sacrifice however, are to be performed. According to it, 'samuccaya' means that all four oblations offered at the time of reciting the four mantras and then further four oblations are offered with uttering the three *Vyāhrtis* separately and all three together which add the total to eight. From *adhikāra* of the *Sūtra* 1.4.3, the word oblation (*āhuti*) is derived here. The *DCĀ* mentions that in marriage, there should be five oblations; the fourth (oblation) should be delayed giving precedence to the offering of oblation due with recitation of the *RV* 5.3.2. Hence, in marriage it (*RV* 10.121.10) becomes the fifth. The other specifications viz, 'purastāt' (beginning) 'tesām' (of these) and 'catasra' (the four) mentioned (in the *Sūtra*) have specific implications. The word 'purastāt' means that the offering of (the two) *ājyabhāga* oblations, which is optionally allowed in the general procedure of the sacrifice (vide 1.3.5), should not be offered in the sacrifice (performed in these ceremonies). In fact, the (two) *ājyabhāga* oblations are offered prior to the principal oblations. The restrictive mention in this *Sūtra* about the first four oblations clearly leaves no scope for offering the (two) *ājyabhāga*

oblations. The mention *tesām* clarifies that these (four) oblations constitute a part of this sacrifice and they are not treated as external to it. *Svistakṛt* (oblation) should be offered after these (four) oblations. By the mention of *purastāt* (at first), the *NCA* observes that the (two) *āghāras* (pouring of the clarified butter) are not oblations. Hence, the mention about the number and sequence of the oblations do not indicate their omission. They are offered as usual. The *DCA* is of view that from the mention of smearing the remnants of *ājya* in the region of their (i.e., the bride's and the bridegroom's) hearts (cf. *ĀGS* 1.8.9), it is clear that whenever no oblation is mentioned,

ājya becomes the oblation. The *HCA* (p.17) mentions that in marriage, the oblation of fried grains is offered. In order that the sacrifice in this ceremony should have the procedure of an *ājya* homa, the *Sūtrakāra* has mentioned the word *ājya* in the *Sūtra* here.

1. 7. 10-12 : Again, he pours out (*ājya*) over what has been left out of the sacrificial food and what has been cut off. This is the rule about the portions to be cut off (in order to offer them as oblation in the sacrificial fire).

According to the *DCA*, the sacrificial food mentioned here means the remaining portion (after offering principal oblations)¹¹. In this way, the *Sūtrakāra* has also mentioned (cf. *ĀGS* 1.10.25) that the sacrificial food (i.e., the portion left after portions being cut off) should not be poured with *ājya* if it is to be offered (at last) as *svistakṛt* oblation (*loc. cit*). As regards the procedure of offering cut off portions of the sacrificial food as oblation, the *HCA* (p.26) mentions the following clarifications. At first, *ājya* is spread (on the carrier of the cut off portion to the fire like spoon, hand etc.). Then on the two or three (if the performer is a descendant of Jamadagni portions should be three) cut off portions of the sacrificial food *ājya* is poured out. It cites the *ĀS'S* 2.6.12 which mentions that the performer cuts off the portions with the mixing rod and offers according to the procedure of offering cut off portions (*mekṣanēnā vadāyāvadānasāmpadā juhuyāt*) to indicate how the portions are to be taken out from the sacrificial food.

PREPARATION OF STHĀLĪPĀKA

1. 10. 6 : For each single deity he pours out four handfuls (of grains), placing two purifiers (i.e., Kus'a blades, on the vessel), with (the mantra), 'Agreeable to such and such (deity), I pour you out'.

The *DCA* mentions that the word handfuls is used here to indicate the amount of grains to be cooked in *sthālīpāka*. It further states that the purifiers are to be prepared as described in the *ĀGS* 1.3.3.¹² The *NCA* mentions that after the *pranīta* water is placed beside the sacrificial fire, the two purifiers are to be placed on the winnowing basket before pouring out of the sacrificial grains like Vrihi, Yava etc.¹³.

1. 10. 7 : He then sprinkles (water) on them (i.e., the four portions of grains under preparation) in the same way as he had poured them out with (the mantra), 'Agreeable to such and such (a deity), I sprinkle you'.

The *DCA* observes that the word *yathā* in the *Sūtra* indicates that sprinkling should be performed in the same process followed for measuring the oblation. For each portion poured out, sprinkling is made separately. It should be performed in the same container into which pouring is made. As at the time of pouring, two purifiers are further inserted while sprinkling (water) on these grains¹⁴. The *NCA* mentions that if the mantras are uttered at the time of pouring, mantras should also be uttered at the time of sprinkling and if no mantra is recited at the time of pouring out, the same should be followed at the time of sprinkling. The *HCA* mentions that the word 'atha' indicates here succession. Therefore, after each portion being poured out, sprinkling takes place. The word 'yathā' indicates the order in which different portions are poured out for different deities. Hence, sprinkling is performed for the grains for different deities in the same order which is followed for pouring out. It also mentions that just as pouring out takes place four times (for each deity), sprinkling also takes place for four times (for each of them)¹⁵.

1. 10. 8-10 : When (grains) have been husked and cleansed from the husks three times, let him cook (the portions) separately, or throwing (them) together. If he cooks them separately, let him touch the grains, after he has separated them (and say) 'This is for this god, this is for this god'.

According to the *DCA*, after separation of husks, the performer should wash them three times. The *NCA* mentions that placing the *ulūkhala* (the wooden mortar) on a black antelope skin, the wife of the performer husks the grains. In *pindapitryajña*, it is husked only once. Therefore, the *Sūtrakāra* has specified here that cleansing should be husked thrice in this rite. The *HCA* states that the performer should touch the grains with his right hand (at the time of cooking separately)¹⁶.

1.10.11-12 : But if (he cooks the portions) putting (them) together, he should (touch and) sacrifice them after he has put (the single portions) into different vessels. On the portions of the sacrificial food, when they have been cooked, he sprinkles (*ājya*), takes them out from the fire towards the north, places them on the *barhis*, and sprinkles the fuel with *ājya* with (the mantra). 'This fuel is yourself, Jātavedas, thereby you are burn and (you) increase, and, O burning One, make us increase and through offsprings cattle, holy lustre and nourishment; make us prosper, *svāhā* !'

The *DCA* mentions that according to the *Sūtrakāra*, separation of the cooked food into different portions should take place immediately before the sacrifice. It mentions that the reading '*udak*' and not '*udan*' is proper (in the *Sūtra* -text). With the latter, the sense is that the performer himself should face to the north. Here, the *Sūtrakāra* does not intend this. He enjoins that the cooked food should be carried to the north. The word 'cooked' means that the food should not be taken out before it is properly cooked. It also means that it should not be burnt. 'Putting' cooked food means that separate portions are to be put in separate vessels. The *DCA* further

mentions that according to some, after the vessel containing the cooked food is placed on the *barhis*, some amount of clarified butter should be poured on it. According to the *NCA*, on the northern side of the fire, the performer purifies the clarified butter. Strewing some *barhis* on the western side of the fire, he places the clarified butter on it. After sprinkling, he takes the cooked food out of the fire and places it on the *barhis* (spread on the northern side of the fire). It takes note of the reading 'punarabhighārya' in the *Sūtra* (which prescribes sprinkling of clarified butter on the cooked food after it is placed on the *barhis*). The *HCA* mentions that from the prescription of placing on the *barhis*, it is suggested that on the western side (of the fire), strewing (of *barhis*) takes place. For sprinkling again (on the cooked food after placing it on the *barhis*), it refers the practice mentioned in other texts. It also states that the number of fuel sticks used in the sacrifice should be twentyone. Of these, fifteen are put in the fire during the sacrifice. Three are used for *paridhi* (encircling sticks). They are *madhyama*, *daksina* and *uttara*. The middle one is the thickest, the southern one is thinner and longest. The one on the north is the shortest and thinnest. The two other wooden sticks are used for *āghāra*. They should have the size of *aratni* (one fifth of the size of the sacrificer). One fuel stick is used for *anuyāja* offering which follows the principal oblation. The wood used for these sticks should be of *Palāśa* or *Khādira*. The two *āghāra* oblations are offered from the two corners of the middle encircling stick; one to the south-east and the other to the north-east. The fifteen sticks used for the sacrifice are put in the fire in succession¹⁷.

1. 10. 13 : Having silently poured out the two *āghāras*, he should sacrifice the two portions of clarified butter with (the mantras) 'To Agni *svāhā*! To Soma *svāhā*!'

The *DCA* mentions that as there is no prescription of any mantra, it is clear that the (two) *āghāra* libations are poured out silently. According to it, the mention that it is poured out silently means that other procedures relating to the offering of these two

libations are to be followed here. It appears that this procedure (of offering the two *āghāra* libations) has been clearly indicated in the *NCA* and *HCA* as it is mentioned below. In 1.3.5, the *Sūtrakāra* mentions that the offering of *ājyabhāga* remains optional in *pākayajña*. Hence, the designation of *ājyabhāga* is mentioned here to indicate that for cooked oblations, these are obligatory. The *NCA* mentions that an uninterrupted stream of *ājya* should be poured out from the north-western corner of the fire to the south-eastern corner (for the first *āghāra*). Then the other *āghāra* is offered from the south-western corner of the fire in the same manner to the north-eastern corner. These two libations are offered with *sruva*. Citing the *ĀS'S* (1.11.12), it justifies that whenever there is no mention of any other implement, the sacrifice is performed with *sruva*. According to the *HCA*, the rites due at the time of offering oblations in new-moon and full-moon sacrifices are to be followed in preparation of *sthālīpāka*. *Aghāra* libations are offered with *sruva*. While offering the first *āghāra* which begins from the northern junction of the *paridhi*, the performer should meditate Prajāpati. Then meditating Indra he offers other *āghāra* beginning from the southern junction of the *paridhi*. The change of place (at the time of offering the libation as prescribed for Adhvaryu in the *ĀPS'S* (2.12.7) does not take place here. From the next *Sūtra* (1.10.14), it is clear that the first *ājyabhāga* is offered to Agni and the second to Soma¹⁸.

1.10.14-18 : The northern one belongs to Agni (and) the southern one to Soma. It is understood (in the *S'ruti*) “The two eyes indeed of the sacrifice are the *ājya* portions; Therefore, of a man who is sitting with his face to the west the southern (i.e, right) eye is northern, the northern (i.e., left) eye is southern. In the middle (of the two *ājya* portions he sacrifices the other) *havis*, or more to the west finishing (the oblation) in the east or the north. To the north-east, (he offers) the oblation to (Agni) *Sviṣṭakṛt*. He cuts off (the *avadāna* portions) from the oblation (of cooked food) from its middle and eastern part.

According to the *DCA*, by *adhikāra* (jurisdiction) of the *Sūtra* ‘*madhye havīmṣi*’ (1.10.17), it may be understood that oblations are offered only at the middle portion (of the place of the sacrifice) between the two *ājyabhāga* oblations. As this is not intended here, it is stated that on the spot covered by the oblations of *ājyabhāga*, other oblations are to be offered successively extending either to the east or to the north. The *NCA* mentions that ‘extending to the east or north is a separate injunction and has to be followed irrespective of considering whether the sacrificial food is cut off from the middle or to the east. The size of the cut off portion, the *NCA* specifies, should be that up to the first joint of the thumb. The *HCA* mentions that this prescription (of offering to the east or north) means that one oblation is not offered over another²⁰.

1. 10. 19 : From the middle, the eastern part and the western part (the portions have to be cut off) by those who make five *avadānas*.

According to the *DCA*, here the *Sūtrakāra* repeats the mention of middle and eastern parts along with the western part to indicate that the manner of cutting the oblation. According to it, this mention is necessary to show off the difference from the usual practice of performing a rite extending to the east²¹. According to the *HCA*, the descendants of Jamadagni offer five oblations²².

1.10.20-22 : From northern side (he offers) portion for *sviṣṭakṛt*. Here he omits the second pouring (of *ājya*) over (what is left of) the sacrificial food. (He offers *sviṣṭakṛt* oblation reciting) ‘What I have done too much in this ceremony, or what I have done here too little, all that may Agni *Sviṣṭakṛt*, he who knows it, make well sacrificed and well offered for me. To Agni *Sviṣṭakṛt*, to him who offers the oblations for general expiation, so that they are well offered, to him who makes us succeed in what we desire!, make us in all that we desire successful ! *svāhā!*’.

According to the *DCĀ*, having spread clarified butter on the ladle, the sacrificer cuts off the portion (to be offered as *svistakṛt* oblation) from northern part of the oblation. Then he sprinkles clarified butter for two times (*dvirabhīghārana*) and offers it (as *svistakṛt* oblation). It mentions that those who are *Pañcāvātins* cut again from the front part for this purpose. The *DCĀ* further mentions that the prohibition of not sprinkling on the oblation refers only to those portions which remain after the cutting of *svistakṛt* oblation²³.

1. 10. 23-24 : He pours out the full vessel on the *barhis*. This is *avabhr̥tha*.

According to the *DCĀ*, the prescription about the full vessel indicates that a vessel full of water is placed near the fire earlier. It further states that the procedure of preparing *avabhr̥tha* is also followed here. After the offering of *sarvaprāyas'citta* oblation and before *samsthājapa*, he sprinkles (on himself). In a *pākayajñā*, the Brahman priest has to perform the five rites viz, *nirasana*, *upaves'ana*, *brahmajapa*, the offering of *sarvaprāyas'citta* and *samsthājapa*. The *NCA* mentions that the performer should also offer *sarvaprāyas'citta* oblation and approach the fire with *samsthājapa*. It mentions the order of these rites in the following manner. First of all, the performer offers *sarvaprāyas'citta* oblation. Then the Brahman priest also offers (*sarvaprāyas'citta* oblation). After that, the performer pours out the full vessel. Then, he along with the Brahman priest worships the fire with *samsthājapa* and the performer wipes around the fire. After that, he (the performer) sprinkles water (on himself) with the mantras '*apo asmān*' (*RV* 10.17.10) *idamāpah* (*RV* 1.23.22) and *sumitryā nah* (*ĀS'S* 3.5.2). The *HCA* mentions that in the ceremonies like *upanayana*, the person who is expected to attain the merit of the ceremony should be sprinkled from all sides. Employment of the Brahman priest is optional in domestic rites. Hence, *sarvaprāyas'citta* oblation is offered for the performer and not the Brahman priest²⁴.

1. 10. 25 : This is the standard form of *pākayajñas*. Remnant of the oblation is the sacrificial fee (in *pākayajñas*).

Relevance of this *Sūtra* (declaring the rites mentioned above as the standard form for performing *pākayañña*) has been shown in the *DCA*. According to it, this *Sūtra* clarifies that the injunctions relating to fasting (1.10.2) and specification of the deities (1.10.4) pertain only to *pārvana sthālīpāka* and not to other occasions when *pākayañnas* are performed. It also mentions that only when the *Sūtrakāra* prescribes rules about the sacrificial fee, one should offer the remnant for the same. If no mention has been made in a ceremony relating the offering of sacrificial fee, the remnant may not be offered. In order to drive home this interpretation, it mentions that the rule (on remnants) is stated lastly after the description of the obligatory rules. Hence, it is optional. The *HCA* mentions that according to some, in all *pākayañnas*, the remaining portions of oblation are given away as the sacrificial fee. The *NCA* mentions that in all cases of offerings over the fire, this procedure is observed. Therefore, in *prahuta* and *brahmanihuta* forms of *pākayañña* this procedure is not due. In the absence of the Brahman priest the remnant of the oblation is given to a *Brāhmaṇa*. It is to be given because the giving of sacrificial fee is a part of the rite (of *pākayañña*). The *ACA* mentions that the rites beginning from tying of the fuels upto the taking out of the full pot pertain to the procedure of *pākayañña*²⁵.

ANIMAL SACRIFICE

1. 11. 1 : Now (follows) the procedure of the animal sacrifice.

The *DCA* clarifies that wherever prescription is mentioned for an animal sacrifice, the procedure mentioned here is to be followed. The occasions for performing animal sacrifice are *aṣṭakā*, *sūlagava*, offering of the Madhuparka and (also for) *kāmya* rites²⁶. According to the *NCA*, the animal sacrificed in the Madhuparka for different persons becomes sacred to different deities. If it is sacrificed for a *Rtvik*, it is sacred to *Brhaspati*; for a *Snātaka*, to *Agni*; for a king, to *Indra*; for a teacher, to *Agni*; for a friend, to *Mitra*; for a bride-groom, to *Prajāpati* and for a

guest, to Vais'vānara.* Similar view is expressed in the *S'GS* 2.5.4-9. According to it, if the animal is sacrificed for a teacher it is sacred to Agni, for an officiating priest, to Brhaspati, for father-in-law to Prājapati, for a friend to Mitra, for a Snātaka to Indra and Agni²⁷. The *ĀCĀ* considers *pas'ukalpa* as a *vikṛti* of *pārvanasthālīpāka*²⁸.

1. 11. 2 : Having prepared to the north of the fire the place for the *s'āmitra* fire, having given drink (to the animal to be sacrificed), having washed the animal, having placed it to the east (of the fire) with its face to the west, offering (two) oblations with the two *Rcās*, 'Agni as our messenger' (*RV* 1.12.1-2), let him touch (the animal) from behind with a fresh and leafy branch of a tree with (the mantra), 'Agreeable to such and such (a deity), I touch you'.

According to the *DCA* three mantras viz, *RV*.1.12.1, 1.161.3 and 8.44.3 begin with the words '*aganīm dūtām*' and confusion arises in deciding the exact mantras which are prescribed here. When citation is made by less than a *pāda* from a mantra which occurs at the beginning of a hymn, it is indicated that the entire hymn should be recited (cf. *ĀS'S* 1.1.18). This helps the *DCA* in deciding that the *RV* 1.12.1 and 1.12.2 are prescribed here. This is supported by the fact that the *Sūtrakāra* cites here less than a *pāda* from a mantra which occurs at the beginning of a hymn. But here the *Sūtrakāra* mentions the word *dvābhyām* 'with the two' and does not mention the word '*sūkte*' (the two hymns) as it is mentioned in '*ime viprasyeti sūkte*' (cf. *ĀS'S* 4.13.7). Therefore, it is clear that two mantras and not two hymns are prescribed here. The *NCA* mentions that the place for the *s'āmitra* fire should be made after the offering of *ājyabhāga* oblations. The word *pas'cād* means here the back of the animal. The *HCA* mentions that the fire in which the animal is cooked is known as *s'āmitra*. Its place is prepared to the north of the *aupāsana* fire³⁰.

1. 11. 3-4 : After putting rice and barley in water he sprinkles it on the fore part of the animal (with the mantra) 'Agreeable to such (deity), I sprinkle you'.

Having given (to the animal) to drink (a portion) of that (water), he should pour out the rest (of it) along it's right forefeet.

The *DCĀ*, clarifies that the word '*tesām*' (of that) is mentioned here to indicate that the rest of the water out of which the animal has drunk, is poured out along the right foot of the animal. In *astakā*, the sprinkling and touching are not performed³¹.

1. 11. 5-9 : Having carried the fire around (it), performing that act only (without repeating corresponding mantra), they lead it to the north. In front of it, they carry a firebrand. This (fire) is known as the *s'āmitra*. With the two *vapās'rapanī* ladles, as the performer touches the animal, the sacrificer (touches) the performer.

According to the *DCĀ*, (the rite of) carrying out the fire is performed 'silently'. Therefore, the firebrand is moved around the animal as well as the articles three times silently. Citing from the *ĀPS'S* 7.15.2, the *HCA* mentions that the Agnidhra holds the firebrand on his hand and moves it three times in *pradaksina* around the *yūpa*, *āhavanīya*, *s'āmitra*, *cātvāla* and *ājya* reciting the mantra '*pari vājapatih kavīh*' etc. (*RV* 4.15.3). The attendants of the performer then lead the animal (to the place of the *s'āmitra* fire)³². The fire brand (carried in front of the animal) is kept in its place. The *vapās'rapanī* ladles are of Kās'marya wood. One of them should have two points and the other only one³³.

1. 11. 10 : To the west of the *s'āmitra* (fire), he (the *S'āmitr*) kills (the animal) keeping its head to the east or west, feet to the north. Having placed a grass blade on the side of it's (animal's) navel, the performer draws out the omentum, cuts it off and seizes it with the two *vapās'rapanīs*. He sprinkles water on it, warms on the *s'āmitra* fire and roasts it being seated to the south (of this fire). Then going round (the two fires), he offers it as oblation.

The *DCA* mentions that the performer spreads *barhis* on the western side of the *s'āmitra* fire on which the animal is to be stretched before it is being killed³⁴. In order to justify this practice, it cites the *AB* 2.11 which mentions that Adhvaryu throws some grass from below (which is spread to remain beneath the animal going to be immolated)³⁵. It further mentions that while killing the animal, it should be seen that its head does not remain upwards. The mention of 'cutting off (after prescribing the drawing out of the omentum)' clarifies that for all the *avadānas*, the portions of omentum are to be cut off. It is subsequently prescribed that omentum is to be roasted in the *aupāsana* fire. Therefore, it should only be warmed on the *s'āmitra* fire. In the *aupāsana* fire, it is cooked with ghee³⁶. The *NCA* further mentions that after cooking the omentum in the *aupāsana* fire, it should be placed on the branches of the Plakṣa (tree) which is spread on the *barhis*. While sacrificing the omentum, *ājya* is spread on it added with a piece of gold. If gold is not added, the *ājya* should be spread twice³⁷. The *HCA* mentions that after the rites up to the offering of *ājyabhāga* oblations are performed, the rites connected with the animal sacrifice including the arrangement of pots, knife and other utensils take place³⁸.

1. 11. 11-12 : With the same fire they cook a mess of food. Having cut off the eleven *avadānas* (portions) and from all the limbs of the animal and having boiled them in the *s'āmitra* (fire) and having warmed the heart on a spit, let him sacrifice from the mess of cooked food.

The *DCA* mentions that the word '*pas'u*' is mentioned here to imply that those eleven portions, which are specified to be cut off in a *s'rauta* sacrifice are also to be cut off here. These include portion from heart, tongue, breast, liver, two kidneys, left arm, from both sides, from right buttock and rectum³⁹. It cites the *AB* 2.3.9 which mentions that a person has six limbs. Hence, it is of view that 'all the limbs' mean here are actually six limbs. Therefore, portions have to be cut off from both the arms, both loins, region of heart and head. It is obligatory to collect the eleven *avadānas*.

The collection of rest of the six portions are left to the choice of the performer. It further mentions that if *sthālīpāka* is prepared separately (from these eleven *avadānas*), there should be another *svistakṛt* oblation (from the one offered from *sthālīpāka*)⁴⁰.

1.11.13-15 : Or, together with the *avadāna* portions. From each of the (eleven) *avadānas* he cuts off two portions. They perform the rites only (without reciting the corresponding mantras), with the heart's spit (i.e., the spit which is used for roasting the heart of the animal).

The *DCA* mentions that the *avadānas* are to be collected twice. Unlike the procedure of *sthālīpāka* (cf, *ĀGS* 1.10.21-22), two portions are not collected from any specified area of the oblation (in the animal sacrifice). For the *Pañcāvātins*, one should collect three portions⁴¹.

The *NCA* mentions that after these portions are cut off, *ājya* is spread (i.e., *upastarana*). When it is cooked, *ājya* is poured out again (i.e., *pratvabhighāraṇa*)⁴². The *HCA* mentions that portions remaining after offering *svistakṛt* oblation are served to the *Brāhmanas* at the time of serving them food.⁴³ The *DCA* mentions that the performer pours water on the heart's spit where it's dry and wet portions meet. Rites including collection of fuel are also performed⁴⁴. The *NCA* mentions that one should take out the heart's spit, pour water on it where it's dry and wet portions meet, collect fuel, approach the fire and put fuel on the fire. He also performs the concluding rites which begin with pouring out of the full pot⁴⁵.

CHOOSING THE PRIEST FOR OFFICIATING IN A SACRIFICE

1. 23. 1 : He chooses the priests (for officiating at a sacrifice) who are neither deficient nor superfluous in their limbs, who on the mother's and father's side as it, has been said above (see *ĀS'S* 9.3.20, *ĀGS* 1.5.1).

The *DCA* mentions that he should not be too short or too tall. He should have the exact number of limbs expected in a normal feature. Therefore, anyone having four or six fingers should not be invited⁴⁶.

1. 23. 2 : Let him choose young men as officiating priest, thus (declare) some (teachers).

According to the *DCA*, generally the life span of a person is divided into five parts viz, childhood, youth, middle-age, old age and infirmity. Some want that only those in their youth should be invited. According to others, persons capable of discharging their duty should be invited. The word *Rtvik* 'priest' mentioned in the previous *Sūtra*, is repeated here to convey that those like the *Camasādhvarj*avas and those who are not *Rtviks* need not be young⁴⁷.

1. 23. 3 : He chooses first the Brahman, then the Hotr, then the Adhvaryu (and) then the Udgātr.

According to the *DCA*, it is not necessary to maintain the order in which Hotr, Adhvaryu and Udgātr are mentioned in this *Sūtra*⁴⁸.

1. 23. 4 : Or, all who officiate at *ahina* sacrifices and at those lasting one day.

The *DCA* mentions that this specification excludes the *S'amitr* from invitation, because with the invitation of the *Rtviks*, their assistants are also included. The *Pratiprasthātr*, however receives invitation⁴⁹.

1. 23. 5 : The *Kauṣīt*akins prescribe the *Sadasya* as the seventeenth, saying 'He is the looker-on at the performances'. This has been said in the two *Rcās* 'He whom, the officiating priests, performing (the sacrifice) in many ways' (*RV* 8.58.1-2).

The *DCA* mentions that some are of the view that the *Sūtrakāra* has mentioned the word 'seventeenth' to suggest that the rites prescribed in connection with the *Rtviks* (viz, *pasthāna* and *prasarpana*) are also applicable for the *Sadasya*⁵⁰. According to others, this word excludes the possibility of inviting several *Sadasyas* as the plurality of this word is observed in the expression '*pra yantu sadasyānām*' (*S'B* 4.2.1.29)⁵¹.

1. 23. 6 : Let him choose the *Hotr* (priest) first.

The *DCA* observes that this *Sūtra* together with 1.23.3 admits different interpretations. Some are of the opinion that when only four *Rtviks* are invited the Brahman priest receives the invitation first and when all the *Rtviks* are invited, the *Hotr* becomes the first. Others, however, are of the view that one can invite the Brahman or the *Hotr* at first. The *NCA* (*loc.cit*) maintains the first view⁵². According to the *ACA*, when the '*Sadasya*' *Rtvik* is invited, one should invite the *Hotr* first and when he is not invited, the Brahman receives the invitation first⁵³.

1. 23. 7-9 : With (the mantra) '*Agni is my Hotr, he is my Hotr, I choose you N.N as my Hotr*' (thus he chooses) the *Hotr*, with (the mantra) *Candramas* (the moon) is my Brahman, (with this mantra) he chooses the Brahman, with (the mantra) '*The sun is my Adhvaryu*' he invites the *Adhvaryu*, with (the mantra) '*The waters are my reciters of what belongs to the Hotrakas*' -the *Hotrakas*; with (the mantra), '*The rays are my Camasādhvarjavas*' -the *Camasādhvarjavas*; with (the mantra) '*The ether is my Sadasya*' -the *Sadasya*.

The *DCA* is of opinion that the word '*Hotr*' mentioned in this *Sūtra* suggests that this mantra is applicable for inviting the *Hotr* priest irrespective of whether he is invited at first or not⁵⁴.

1. 23. 9 : He whom he has chosen should murmur, '*A great thing you have told*

have told me; praise you have told me; success you have told me; enjoyment you have told me; satiating you have told me; everything you have told me'.

According to the *DCA* the word 'chosen' (*vr̥ta*) indicates that all those who are chosen should murmur the mantra prescribed here. The word '*sah* (he)' indicates that immediately after being chosen all the priests individually should murmur this mantra. Therefore, after the choice of *R̥tviks*, it is not intended that all should recite this mantra together⁵⁵.

1.23.10-12 : Having murmured (this mantra), the *Hotr* declares his assent (in the words), 'Agni is your *Hotr*, he is your *Hotr*; your human *Hotr* am I'; 'Candramas (the moon) is your Brahman; he is your Brahman' - thus the Brahman (priest). In the same way the others (also murmur according to the prescriptions given above). And if (the priest who accepts invitation) is going to perform the sacrifice (for the inviting person, he should add), 'May that bless me; may that enter upon me; may I thereby, enjoy (bliss)'.

The word 'having murmured' (*japitvā*) indicates, according to the *DCA*, the obligatory nature of the murmuring of this mantra in all types of sacrifices no matter whether the *R̥tviks* actually take part or not. The mantra "may that bless me" etc. (1.23.12) is prescribed in addition for those *R̥tviks* who actually take part in the sacrifice. The four *R̥tviks* who are chosen in *agnyādheya* do not take part in the sacrifice. As *agnyādheya* is part of other sacrifices, the *R̥tviks* invited here do not recite the mantra 'may that bless me' etc. (1.23.12). However, in *Soma* sacrifice, they do recite this mantra⁵⁶. The *HCA* (*loc.cit*) is further of the view that according to some, those who refuse to accept the office of a *R̥tvik* do not recite this mantra. It clarifies that those who accept the assignment recite the appropriate portion of the mantra prescribed here (from '*agniste hotā*' etc., 1.23.10-11) which relates to his office.

1.23.13-18 : The assignment of an officiating priest should not be accepted if it is abandoned (by another priest), or at an *ahīna* sacrifice with small sacrificial fee or of a person who is sick or suffering or is affected with consumption, or decried among the people in his village or of despised extraction : for such persons (the office of a Rtvik should not be accepted).

The *DCA* mentions that in the sacrifices other than *ahīna*, one should not refuse the appointment of priesthood on the reason that the sacrificial fee is small⁵⁷. For this view it (*loc.cit*) cites the *AB* (4.25,6.35) . It further mentions that the reason for abandoning the sacrifice may be challenge or quarrel among the priests⁵⁸. In such a case, one should not accept the appointment. The *HCA* observes that according to some, even if the sacrificial fee is small, one should not refuse the appointment if it is not for an *ahīna* sacrifice. It further clarifies that when the appointment of priesthood is already promised to some other priest, one should not accept it (*loc.cit*). The *DCA* (*loc.cit*) interprets, '*vyādhigrastasyātura*' as one expression which means that when one is sick to the extent that he is bedridden, the office of priesthood offered by him should not be accepted . The *NCA* (*loc.cit*) and the *HCA* (*loc.cit*), however, explain that neither the sacrifice of a sick person nor of a bedridden person should be accepted. According to the *DCA* (*loc.cit*) the word '*ātura*' refers here to a person who is lazy.

The *DCA* (*loc.cit*) further observes that people offer different interpretations of the expression '*anudes'yābhis'asta*'. According to some, this compounded word refers to a person who is censured in his own locality for leaving his native place and settling elsewhere. According to others, it refers to the person whose participation is prohibited in a *s'rāddha* (cf. *NCA*, *loc.cit*). The *HCA* (*loc.cit*) mentions that it refers to a person, whose association pollutes the character of an innocent person. Association with such a person needs no investigation to establish that the person has indulged in

some deplorable activity⁵⁹. According to the *DCĀ* (*loc.cit*), the word '*kṣiptayoni*' refers to a person whose mother does not remain faithful to her husband (cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*)⁶⁰. According to the *ĀCĀ* (fo. 73b) the word '*ca*' suggests here that invitation from persons whose participation is forbidden according to other texts should not also be accepted by the Rtviks⁶¹.

1.23.19-21 : He (the Rtvik, when chosen) should ask the Somapravāka, 'What sacrifice is it ? Who are the priests engaged, What is the fee for the sacrifice'. If (answer to all these) are favourable, he should accept the assignment . Let him (the Rtvik) eat no flesh nor have intercourse (with his wife) until the completion of the sacrifice.

According to the *DCĀ*, the restrictions on food etc. begin with the commencement of the sacrifice and continues till it's end. It should not commence (for a Rtvik) from the time of being chosen for the reason that some of them are chosen after the commencement of the sacrifice⁶².

RECEPTION

1. 24. 1-4 : When he has chosen the priests, he should offer them the Madhuparka. To a Snātaka when he comes to his house and to a kin and a teacher, father-in-law, a paternal uncle and maternal uncle aslo.

The *DCĀ* mentions that the Madhuparka is offered to a Snātaka when he returns home completing (his vow of) *Brahmacārya*. The teachers etc. are offered the Madhuparka once in a year. This is prescribed in the texts of other schools. For a king, this is offered whenever he visits⁶³. According to the *NCA*, when the bridegroom approaches the house of his father-in-law at the time of his marriage, he should be offered the Madhuparka (*loc.cit*). Citing the *MS* (3.3), the *HCA* mentions that when a Snātaka returns home after his study, this is offered to him. It cites the

ĀPGS 5.13.19 which mentions that teachers etc. are offered this once in a year (*loc.cit*). Maintaining that this is prepared by the mixture of curd with honey, the *ĀCĀ* (fo.75B) also mentions that a householder should offer this to a Snātaka either when he comes to beg alms or approaches to marry his daughter ⁶⁴.

1.24.5-6 : He pours honey into curds, or butter (into curds), if he can get no honey.

According to the *DCĀ*, the mention “If he can get no honey” in the *Sūtra* suggests that it is an inferior substitution. In the absence of this mention, one would have substituted other things which are not desired here ⁶⁵. The *NCA* (*loc.cit*) clarifies that one should not substitute oil etc. for honey.

1.24.7-8 : A seat, the water for washing feet, the *arghya* water (i.e., water into which flowers are thrown), the water for sipping, the honey mixture, a cow : each of these things they announce three times (to the guest). With (the mantra), ‘I am the highest one among my people, as the sun among the thunderbolts. Here, I tread on him whosoever infests me’ - he should sit down on the seat (by spreading) northward pointed (grass). Or, (he should do so) after he has trodden on it.

The *DCĀ* (p.129) mentions that here the specifications (in respect of articles like seat etc.) indicate that other articles offered in the Madhuparka (such as eatables etc.) are not declared three times. It mentions that food is offered in the Madhuparka. By the mention of cow, some thing of an animal is offered here. The *HCĀ* is of view that the declaration may be made by the preformer or by his attendant. The articles like incense, garlands etc. are not declared three times (p.96-97). The *NCA* mentions that in two ways the Madhuparka may be offered to the Rtvik. One may offer all the articles prescribed in the Madhuparka to a single Rtvik and then start offering these to another. Alternatively, he may start with offering one article to all the Rtviks in their order and then offer the next article in the same manner (*loc.cit*). The *DCĀ* further mentions that if he (to whom the Madhuparka is offered) does not want to sit on the

seat, he should tread on the seat ⁶⁶. The *HCA* mentions that the seat should be of Darbha (*loc.cit*).

1.24.9-10 : He should make (his host) wash his feet. The right foot he should stretch out first to a Brāhmaṇa, the left to a Sūdra.

The *DCA* mentions that there is no specification for a host who is a Kṣatriya or Vaisya ⁶⁷.

1.24.11-12 : When his feet have been washed, he receives *arghya* (water) in the hollow of his joined hands and then sips the water destined there to , with (the mantra) 'you are the first layer for Ambrosia'.

According to the *DCA*, the mention 'when his feet have been washed' indicates that as soon as this is performed, the recipient should accept *arghya*. He should not accept incense and garlands etc. before accepting *arghya*. It further states that the *Smṛti* texts mention that *ācamana* is not necessary in the Madhuparka etc. for the purpose of purification. But the *DCA* is of view that unless prohibited, *ācamana* is performed wherever it is necessary. Hence, here also *ācamana* is due⁶⁸. The *HCA* (p.98) mentions that some wash their face at the time of washing their feet.

1.24.13-14 : He looks at the Madhuparka when it is brought to him, with (the mantra), 'I look at you with Mitra's eye'. He accepts it with his joined hands with (the mantra), 'By the impulse of the god Savitr, with the arms of the two Asvinis, with the hands of Pūṣan I accept you'. He looks at it with the three mantras (beginning with) 'Honey the winds to the righteous one' (*RV* 1.90.6-8), stirs it about three times from left to right with the fourth finger and the thumb and wipes (his fingers) with (the mantra), 'May Vasus eat you with the *Gāyatrī* metre' - to the east.

The *DCA* (p.132) mentions that some read in the *Sūtra* “*savye pāṇau kṛtvā*” “he then takes it with his left hand” before the expression “he looks at it with the three mantras”. This reading is found in the text commented by Nārāyaṇa (*NCA* p.57). According to it, the Madhuparka is placed on the left hand ~~by the recipient~~. Those who do not have this reading, have the option of placing the Madhuparka on the ground and looking at it. The mention of Anāmikā finger in this *Sūtra* gives rise to different interpretations. Some use the third finger, some use the fourth finger (*DCA*, *loc.cit*, *NCA*, *loc.cit*).

1.24.15-16 : With (the mantra), ‘May the Rudras eat you with the *Tristubh* metre’ to the south; with (the mantra), ‘May the Ādityas eat you with the *Gāyatrī* metre’-to the west; with (the mantra), ‘May the Viśvedevā eat you with the *Anustubh* metre’-to north. With (the mantra), ‘To the beings (I offer) you’- he three times takes (some of the Madhuparka) out of the middle of it. With (the mantra) ‘you are the milk of Virāj’ (he should partake thereof) the first time. With (the mantra) ‘May I obtain the milk of Virāj’, (he should partake) the second time. With (the mantra) ‘In me the milk of Padyā Virāj (may dwell, he partakes)’ the third time.

The *DCA* (p.133) mentions that the specification here (in the expression ‘first time’, ‘second time’ and ‘third time’) indicates that each time a portion is taken out, it is eaten completely. The *NCA* mentions that before being eaten, the substance is to be placed on the earth. It agrees with the *DCA* as regards the specific mention (relating to ‘first time’, ‘second time’ and ‘third time’) in the *Sūtra*. It further mentions that those who want that the entire substance should be partaken (see 1.24.20) offer here a different explanation. According to them, after taking the first two portions, he should partake the entire remaining portion in the third time (p.58).

1.24.17-23 : (He should) not (eat) the whole (Madhuparka). He should not satiate himself. To a Brāhmaṇa, to the north, he should give the remainder. If

that can not be done, (he should throw it) into water. Or, (he may eat) the whole (Madhuparka). He then makes a rinsing of his mouth (after eating the Madhuparka) with the water specified for it with (the mantra), 'You are the covering of Ambrosia'. With (the mantra), 'Truth ! Glory ! Fortune ! May fortune rest on me !' – a second time. When he has sipped water, they announce him, the cow.

The *DCA* mentions that after rinsing his mouth twice, each time taking water in the *ācamanīya*, he performs *ācamana*. It is a part of the rite here. Then, without using the *ācamanīya*, he performs rinsing. This *ācamana* is made for purification⁶⁹. According to the *NCA* (*loc.cit*), the expression 'second time' suggests that in the *ācamana* performed in the first time, the performer should use the *ācamanīya*. For rinsing, the *HCA* (*loc.cit*) clarifies that one should not use the (sweet) water of the coconut. The *ĀCĀ* observes that the use of plural in *vedayante* 'the announce' indicates different practices (relating to the cow). The word '*vedana*' means here that the cow should be brought before the recipient for his decision whether it is to be killed or set free⁷⁰.

1.24.24-26 : Having murmured 'Destroyed is my sin, my sin is destroyed' (he says) 'Om, do it'; if he chooses to have her killed. Having murmured, 'The mother of the Rudras, the daughter of the Vasus' (*RV* 8.101.15), (he says) 'Om, let her loose'; if he chooses to let her loose. Let not the Madhuparka be without flesh, without flesh.

The *DCA* mentions that flesh is not added to the Madhuparka. The food served after the Madhuparka should include the item of flesh. If cow is not killed, some other kind of flesh may be substituted⁷¹.

VRDDHI S'RĀDDHA

2.5.13-15 : To an even number (of Brāhmaṇas, the performer should offer invitation) on auspicious occasions or on the performance of meritorious deeds; to an uneven number on other occasions. This rite is performed from left to right. Barley is used for sesamum.

The *DCĀ* (p.124, cf. *HCĀ* p.123) mentions that the word Tila (sesamum) should be replaced for Yava (barley) in the mantra (also). According to the *NCA* (p.79) some consider the five ceremonies viz, the *pumsavana*, *sīmantonmayana*, *caulakarma*, *upanayana* and *vivāha* and also the *s'rauta* ceremonies like *agnyādheya* as occasions for performing *vrddhis'rāddha*. According to others, in all the sixteen *samskāras* and in the ceremonies like *s'ravanā*, this *s'rāddha* should be performed. At the time of consecration of a (new) pond, well, garden or house etc., *pūrtas'rāddha* is performed. In these two *s'rāddhas*, the performer should invite an even number of Brāhmaṇas and perform the rites in the *yajñopavīta* fashion. The *ĀCĀ* mentions that *vrddhis'rāddha* is performed on the occasions like *pumsavana*. For (consecration of) ponds and gardens, *pūrtas'rāddha* is performed⁷².

NOTES

1. *DCĀ* , p.14-16; cf *NCA* , p. 6-7; *HCA* , p.10-11; *ĀCĀ*, fo.7b-8a.
2. *DCĀ* , *loc.cit* ; *NCA* , *loc.cit* ; *HCA* , *loc.cit*.
3. p.16-18.
4. fo.9a-12a.
5. p.18-19; cf *NCA* , p-8; *HCA* , p.13.
6. p.19; cf. *NCA* , p.9; *HCA* , *loc.cit*.
7. p.19-20; cf. *HCA* , p.14.
8. p.20-21; cf. *NCA* , p. 9-10; *HCA* , p.13-14.
9. p.22; cf. *NCA* , p.10.
10. p.23-24; cf. *NCA* , p-10; *HCA* , p.15-16.
11. p.38.
12. *DCĀ* , p.56; cf. *NCA* , p.24; *HCA* , p.27.
13. *NCA* , *loc.cit*.
14. *DCĀ* , *loc.cit* ; cf. *NCA* , p.24-25; *HCA* , p.37-38.
15. *NCA* , *loc.cit*; *HCA* , *loc.cit* ; *ĀCĀ* fo.33a.
16. *DCĀ* , p.57; *NCA* , p.38; *NCA* , p.25; cf. *ĀCĀ*, fo.33a-b :
*‘avahatān ulūkhale prakṣipya musalāghātena vituṣīkṛtān nirūptaprokṣitān
vrihīn triṣphalīkṛtān punaravahananena s'uklīkṛtān nānā pratidaivatam
prṭhakpātreṣu samopya vā ekasmin pātre saha prakṣipya vā s'rapayet’.*
17. *DCĀ* , p.58; *NCA* , *loc.cit*; *HCA* , p.39.
18. *DCĀ* *loc.cit*; *NCA* , p.25-26; *HCA* , p.40.
19. *DCĀ* , p.58-59; *NCA* , p.26; *HCA* , p.40-41.

20. *DCĀ* , p.59-60; *NĀ* , loc.cit; *HCĀ* , p.41.
21. *DCĀ* , p.60; *NĀ* , p.26-27; *HCĀ* , p.42.
22. *HCĀ* , loc.cit; cf. *ĀCĀ* , fo.35a :
‘madhyāt pūrvārdhāt pas’cārdhāditi pañcāvattinām
.....avadyatīti sambandhaḥ’.
23. *DCĀ* , p.60-61; cf. *NĀ* , p.27; *HCĀ* , loc.cit.
24. *DCĀ* , p.61-62; *NĀ* , p.27; *HCĀ* , p.43.
25. *DCĀ* , p.62-63; *NĀ* , p.27-28; *HCĀ* , p.43-44.
ĀCĀ , fo.36a : *‘idhmasamṇahanādipūṇapātraninayanāntam*
aṅgajātam bhavati’.
26. *DCĀ* , p.63-64; cf. *NĀ* , p.28; *HCĀ* , p.44.
27. *NĀ* , loc.cit.
28. fo.36a : *‘atha prakṛtibhūtapārvaṇasthālīpākoktyanantaram tadvikṛteḥ pas’oḥ*
pas’usādhyakarmanah kalpaḥ prayoga ucyata ityarthah’.
29. *DCĀ* , p.64-65; cf. *HCĀ* , p.44-45.
30. *NĀ* , p.28; *HCĀ* , loc.cit.
31. *DCĀ* , p.65-66; cf. *NĀ* , p.28-29; *HCĀ* , p.45-46.
32. The *HCĀ* , the *NĀ* and the *ĀCĀ* also mention that the fire brand is
moved around the animal thrice . cf. *DCĀ* , p.66; *NĀ* , p.29; *HCĀ* ,
p.46-47; *ĀCĀ* , fo.38 a : *‘agneḥ sakās’āt ekamulmukam grhītvā āvrtaiva*
tūṣṇīm triḥ paryagni kṛtvā pas’um udañca nayanti’.
33. loc .cit .
34. *DCĀ* , p.67-68; cf. *NĀ* , p.29-30; *HCĀ* , p.47-48; cp. *ĀCĀ* fo.38b :
‘pas’cācchāmitrasya pas’cimades’e pūrvamupākaraṇabarhiṣo-rekamupa
strṇāti’.

35. *DCĀ, loc.cit; NCĀ, loc.cit.*
36. *DCĀ, loc.cit; cf. NCĀ, loc.cit; HCĀ, loc.cit.*
37. *NCĀ, loc.cit.*
38. *HCĀ, loc.cit.*
39. *DCĀ, p.68-69; cf. NCĀ, p.30; HCĀ, p.49-50; ACĀ, fo.39a.*
40. *DCĀ, loc.cit; cf. NCĀ, p.30 .*
41. *DCĀ, p.69-70; cf. NCĀ, p.30-31; HCĀ p.50.*
42. *loc.cit.*
43. *loc.cit.*
44. *loc.cit; cf. NCĀ, loc.cit; HCĀ, loc.cit .*
45. *loc.cit.*
46. *p.118; cf. NCĀ, p.52; ACĀ, fo.71 (a-b).*
‘pramāṇataḥ avayavatas’ca nyūnātiriktāṅgabhinnān // nātihrāsvān
nātidīrghān ekāṅgulatvādīnā nyūnaṅgabhinnān sadāṅgulatvādīnā
adhikāṅgabhinnāns’ca ṛtvijo vṛñīte sambhajate’; cp.HCĀ, p.89.
47. *loc.cit; cf. NCĀ, loc.cit; HCĀ, loc.cit.*
48. *p.119; cf .NCĀ, loc.cit; HCĀ loc.cit.*
49. *p.119-120; cf. NCĀ, loc.cit.*
50. *p.120; cf. NCĀ, p.53.*
51. *loc.cit; cf. NCĀ, loc.cit; HCĀ, p.90.*
52. *p.121; cf. HCĀ, loc.cit.*
53. *(fo.72.a) :‘sadasyasya varanābhāvapakṣe brahmaṇa eva*
prathamam varanamuktam // sadasyasya varanapakṣe
tu kramavis’eṣamāha // prathamam vṛñīta iti’.
54. *loc.cit; cf. HCĀ, loc.cit.*
55. *p.122-123; cf. NCĀ, p.53; HCĀ, p.91.*
56. *p.123-124; cf. NCĀ, p.53-54; HCĀ, p.92-93.*

57. p.124; cf. *NCA*, p.54; *HCA*, p.53-54.
58. *loc.cit*; cf. *NCA*, *loc.cit*, *ACA*, (fo.73a):
*'nyastam anyasmai dattam pratisrutam rtvigbhih
vivadena tyaktam artvijyam va na karyam'*.
59. cp. *ACA* (fo.74a): *anudes'yah samipavarti tena yo 'bhis'asyate
tathyamatathyam va duskarmayamiti so'nudes'yabhis'astah'*.
The *HCA* (*loc.cit*) has the similar expression here: *anudes'yah
samipavarti tena yo bhis'apyate tathyamatathyam va duskarmayamiti*.
60. The *HCA* and the *ACA* have here the same expression (*HCA*, *loc.cit*,
ACA (*loc.cit*): *'yasya matā vyabhicārinī sah kṣiptayoniḥ'*.
61. *'ca s'abdah s'ās'trāntaraparyudastānāmapi
artvijyamakāryamiti sambandhah'*.
62. p.125-127; cf. *NCA*, p.54-55. For the Naimittika rites of the Rtviks see
p.168.
63. p.127-128; cf. *NCA*, p.55-56; *HCA*, p.95-96.
64. *'madhuparkam madhusamsrṣtam dadhi āharet dadyāt //.....upasthitāya //
vivāhārtham bhikṣanārtham vā grhamabhyāgatāya'*.
65. p.128; cf. *NCA*, p.56; *HCA*, p.96.
66. *loc.cit*; cf. *NCA*, p.60.
67. p.130; cf. *NCA*, *loc.cit*; *HCA*, p.97.
68. p. 130-131; cf. *NCA*, p.56-57; *HCA*, p.97-98.
69. p.134; cf. *NCA*, p.58; *HCA*, p.100.
70. (fo.80b): *'ācāntodakāya kṛtācamanāya gām vedayante // bahuvacanam
prayogabāhulyābhiprāyeṇa vedanam ca gām purataḥ sthāpayitvā iyaṁ
gaurityuktiḥ'*.
71. p.135; cf. *NCA*, p.59.
72. *vrddhīni pumsavanādīni pūrteṣviti
tatākārāmādis'rāddham grhyate //* (fo.148a).

CHAPTER II

NITYA RITES

DAILY RITES

1.2.1-2: Now he should offer oblations of prepared sacrificial food in the evening and the morning. He offers oblations to the deities of *agnihotra*, Soma, Vanaspati, Agni and Soma, Indra and Agni, Heaven and Earth, Dhanvantari, Indra, Vis'vedeva and Brahman.

According to the *DCA* the word “*atha*” (mentioned in this *Sūtra*) indicates that these rites are domestic rites¹. The *Sūtrakāra* deals with these rites separately. The *DCA* (*loc. cit*) cites the *VDS* (3.69) and the *SB* (2.4.2.8)² to maintain that in the early part of the day, the gods are served with food; in the noon, the human beings and in the evening, the ancestors. Therefore, the words “*sāyam*” and “*prātaḥ*” in this *Sūtra* actually carry the sense of day and night³. The mention of the word “*siddha*” suggests that one should not offer food like milk or curd (*loc. cit*; *NCA*, *loc. cit*). The word “*haviṣya*” is mentioned here to suggest that while preparing the food, the procedure of *sthālīpāka* should not be followed (*loc. cit*; *NCA*, *loc. cit*). In the absence of these two specifications, the offering would have been clarified butter which is not intended here⁴. The *NCA* (*loc. cit*) mentions that the word “*haviṣya*” excludes here articles like Canaka ‘chick pea’, Kodravaka ‘paspalum scrobiculatum’ etc.. It designates these rites as *devayajña* (*loc. cit*). The *HCA* (p.8) mentions that according to some, when one undergoes fasting *vais'vadeva* ceremony is not performed but according to others, this is performed. It maintains that the word “*haviṣya*” (in the *Sūtra*) excludes the offering of condiments.

The *DCA* (p.10) further mentions that the deities of *agnihotra* whom oblations are offered are Agni, Sūrya and Prajāpati⁵. Some offer only one oblation with the mantra “*somāya vanaspataye*” while others offer two separate oblations to Soma and Vanaspati. This controversy arises as in some rites, Vanaspati is treated as the subordinate deity and Soma as the principal deity (eg. *ĀS'S* 4. 11. 5: “*soma vanaspatiḥ*”)

whereas in other rites it is treated as a principal deity (eg. \bar{A} S'S 3.1.12: "*pas'udevatābhyah vanaspatimanantaram*"). The other deities who receive separate oblations in this ceremony are the Sūrya (or Agni), Prajāpati, Agniṣoma, Indrāgni, Dvyāvāprthivī, Dhanvantari, Indra, Vis'vedevā and Brahman. Therefore, the total number of oblations go up to ten or eleven depending on one or two (separate) oblations are offered to Soma and Vanaspati. If only one oblation is offered, the mantra is "*somāya vanspataye svāhā*". The $DC\bar{A}$ favours offering only one oblation to both Soma and Vanaspati⁶. The \bar{A} $C\bar{A}$ however argues in favour of offering two separate oblations for the reason that two separate mantras are prescribed here. It mentions (fo.5b):

"somāya vanspataye iti dau mantrau naivekah prthagvibhaktidars'anāt."

Ānandarāya considers here "*somāya vanspataye*" as two mantras because they have separate case-endings. Citing the *Paribhāṣā* "*svāhākārāntaiḥ mantraiḥ*" (\bar{A} S'S 1.11.10), the $DC\bar{A}$ maintains that after each mantra "*svāhā*" is uttered⁷. The $NC\bar{A}$ (*loc.cit*) mentions the offering of oblation in *vais'vadeva* as *devayajña*.

1.2.2-3: He says *svāhā* and then offers oblations to these deities as well as to waters, herbs and trees, house, deities of the house, deities of the land, to Indra and Indra's men to Varuṇa and Varuṇa's men and to Soma and Soma's men in each direction.

According to the $DC\bar{A}$, in addition to these deities (who are offered oblation over the fire) when five others (viz; waters, herbs and trees, house, deities of the house and deities of the land) are offered *balis*, the total number (of *balis*) goes up to fifteen or sixteen depending on whether Soma and Vanaspati receive one *bali* or two. Around these *balis* further offering of the same is made to the deities of the quarters. For them the offerings are made in four directions and not eight (i.e., for Indra and his men in the east, Yama and his men in the south, Varuṇa and his men in the west and

Soma and his men in the north)⁸. The *HCA* (p.8) mentions that these four directions refer, according to some, to the spot where offerings are made already to all deities including those of land. According to others, these *balis* (offered to the deities of the quarters) are carried to the respective direction of the performer's house. The *NCA* (p.5), *HCA* (*loc.cit*) and *Ā CĀ* (fo. 6a -7b) mention that *balis* are placed on a line extending to the east. The *DCĀ* (p.10), *NCA* (*loc.cit*) and *HCA* (*loc.cit*) mention that each deity of the house is not offered separate *bali*. Only one *bali* is offered to all of them. Similarly another *bali* is offered to all of deities of the land. On the position of the *balis* offered to men of different deities, the *NCA* (*loc.cit*) mentions that they are offered on the northern side of their respective deities. The *HCA* (*loc.cit*) observes that there is no such specification about their place. According to the *Ā CĀ* (fo. 6b):

“*atra ekaikasyām dis'i baliharanām dvayām taddigdevatābalinām
pūrvabhāge tatpuruṣānām baliharanām kāryam ||*”.

In each direction one *bali* is offered and the second (one) for their men is placed on the eastern side of their respective deities.

1.2.4-8: To Brāhmaṇa and Brahman's men in the middle, to the Vis'vedevās to all beings who become active during day time (*bali* is offered in the day) and to all beings who become active during night (*bali* is offered in the night), to the Raksas in the north (also in the middle).

The *DCĀ* mentions that 'the middle spot' here indicates the one around which *balis* are offered to the deities of different quarters⁹. The word *divā* 'day' is mentioned in the *Sūtra* to indicate that *vais'vadeva* ceremony starts in the morning. Otherwise, according to the previous *Sūtra* (1.2-1), it would have started in the night¹⁰. The *HCA* (*loc.cit*) mentions that some offer *balis* in the middle of the house itself.

1.2.9 : Uttering *svadhā* to the manes, he should pour out the residual offerings to the south wearing his sacred cord in the *prācīnāvīta* fashion.

The *DCA* declares this rite as *pitryajña*. According to it, the word “*ninayet*” in the *Sūtra* indicates the performance of another rite. Further, the utterance of “*svadhā*” in this rite differentiates it from *baliharana* where the offerings are made with “*svāhā*”. The word *s'eṣa* “remnants” indicates that just after performing *devayajña*, this rite (i.e., *pitryajña*) is performed. The word “*atha*” in the *Sūtra* (1.2.2) implies that after this rite (i.e., *pitryajña*), *bhūtayajña* should be performed. The *DCA* is of the view that there is no specification that the *vais'vadeva* (rite) should be performed only with the fire in which one's marriage is performed. This is evident from the prescription of this rite (*vais'vadeva*) prior to the prescription of marriage ceremony. Offerings in this rite (*vais'vadeva*) is made always with the (right) hand¹¹. The *Ā CĀ* cites the *Paribhāṣā*: “whenever one limb is mentioned, it is the right (limb) that is prescribed” (*ĀS'S* 1.1.12) and states (fo.6a):

“*atra s'ādhanānantarānupades'āt hastah sādhanam //*

ekāṅgavācāna iti paribhāṣayā dakṣiṇahastah sādhanam //

evam baliharane'pi drastavyam //”.

Here, Ānandarāya mentions that in offering the oblation in the fire and in taking out the *bali*, according to the above *Paribhāṣā*, the right hand is engaged. It also maintains (fo.5b) :

“*ayam homaḥ pacane grhye vā kartavyaḥ*”.

“The sacrifice (in *vais'vadeva*) is due in the kitchen or domestic fire”.

The *DCA* mentions that even in the rites directed to the manes, *prācīnāvīta* fashion is not always prescribed, eg. *Ā S'S*. 1.11.7 (which mentions “*dakṣiṇasyām dis'i māsāḥ pitarah*”). In the absence of any specific mention of wearing the

sacred cord (in *prācīnāvīta* fashion), the performer should fashion himself in *yajñopavīta* (fashion) as this (fashion) is generally recommended for him for performing different rites. The *NCA* (p. 6) mentions that even though pouring out (of the remnants of *bali* for the Pitr's) is a rite directed for the manes, it is performed every day. Hence, it has no prescription of feeding the Brāhmanas. The *HCA* (p. 9-10) cites the views of Chāndogās (cf. *KhGS* 1.5.1) that for *devayajña*, the domestic fire is used. The *HCA* however observes that *vais'vadeva* ceremony is mentioned in the *Smrtis* along with other five great sacrifices in the context of a *Snātaka* and not a householder. Therefore, those who have lost their wives as well as those who are *Snātakas* can put their offerings over the kitchen fire.

DAILY WORSHIP OF THE SACRED DOMESTIC FIRE

1.9.1-3 : Beginning from the seizing (of the bride's) hand, he himself or his wife or son or daughter or pupil should worship the domestic fire.

The *DCA* mentions that some are of view that the expression 'seizing of hand' in this *Sūtra* suggests that this rite is due immediately after the same (performed in the marriage). In the absence of this mention, this rite being mentioned after *grhapraves'aniya* might have given the impression that it should commence after the performance of the latter. Others ascribe a different implication. According to them, here marriage being the context, the mention of 'seizing of hand' suggests that unless extinguished, this fire should be worshipped continuously. In case it goes out, after observing the due expiation (*prāyas'citta*), a separate fire has to be established. Divergence of views has been observed on the question of considering the worship of domestic fire as a form of sacrifice. Performance of sacrifice, indeed, involves recitation of mantra. Here, it is prescribed that the wife or daughter of the performer may worship this fire but females do not have access to the mantra. Hence, a view runs that the daily worship of the sacred domestic fire is not a form of sacrifice.

According to the *DCA*, the *Sūtrakāra* mentions some mantras which are indeed recited by women. Therefore, if necessary, they can also perform a sacrifice reciting the mantras. All these justify that the daily worship of the domestic fire is a form of sacrifice¹². The *HCA* (p.33-34) states that the worship of domestic fire commences from the evening of the marriage and not after *grhapraves'aniya* rite. Worship means here enkindling the fire. Either the performer or his son whose *upanayana* has been performed can perform sacrifice in this rite. It cites the *APGS* 3.8.3 which mentions that a sacrifice is, indeed, no sacrifice when it is performed by the wife or a person whose *upanayana* has not been performed or when salty, pungent or despised food is offered as the oblation. Hence, the *HCA* is of view that the wife or daughter of the performer cannot perform a sacrifice. They in their daily worship sweep, smear, arrange the sacrificial offerings and enkindle the fire. It cites the *KhGS* 1.5.17 to mention the practice of the *Chāndogas* who express that according to some, the wife indeed is the home and the fire prescribed here is the domestic fire. Thus, she should perform the sacrifice. The *HCA* further mentions that actual performer of this rite is the householder and in his absence, others perform it. Hence, among these performers preference must be given for those who have been mentioned earlier in the order stated here by the *Sūtrakāra*.

1. 9. 4 : (The fire) should be kept constantly.

The *DCA* mentions here the view of some that the word 'constantly' means that the husband and wife should always remain vigilant (in protecting this fire). Others are of view that once the fire is established, rites due at the time of commencing a sacrifice (cf. *AGS* 1.3.1) are not performed everyday. The purification of the place of sacrifice does not arise when the performer goes out on journey. According to the *NCA*, when the nuptial fire goes out, the domestic fire is established again after the due *prāyas'citta*. While worshipping the domestic fire everyday, it is not necessary to wipe around the fire and similar other rites mentioned in connection with performing

a sacrifice (cf. *ĀGS* 1.3.1). The *HCA* mentions that both the householder and his wife should not go out from the house leaving alone the domestic fire¹³.

1. 9. 5 : When it goes out, the wife should observe fasting. Thus (say) some (teachers).

The *DCĀ* observes that the word 'upavaset' 'should observe fasting' is mentioned in the *Sūtra* after the word wife. It implies that no other person can observe this on her behalf. Therefore, alternatively her husband cannot observe fasting. Some refer to the procedure in the *Ā PGS* 2.5.18 that in case wife cannot go on fasting, (expiatory) oblation is to be offered and the *DCĀ* mentions that this is offered reciting (the mantra beginning with) 'ayāś'ca' (*Ā S'S* 1.11.13). The *NCĀ* (p.22), however, mentions that the word *eke* 'some' in the *Sūtra* implies that according to some, the performer may observe fasting. It further lays down that if the fire is not procured at the time of marriage, the same may be done at the time of partition of property. If the fire so procured goes out or lost for more than twelve days, along with the procedure mentioned here, oblations of *ājya* and the *Lājās* are to be offered in the sacrifice. Rites due in *grhapraves'aniya* like smearing (of remnants of *ājya*) in the region of their breasts also take place. In the joined hands of the wife, husband pours the *Lājās* (which she offers over the fire). For these two sacrifices only one arrangement is made. The *NCĀ* mentions that for the procuring of sacred domestic fire at the time of partition of the parental property, the procedure mentioned in other texts should be consulted. The *HCA* (p.34) mentions that the *Sūtrakāra* has not mentioned any different procedure for procuring the fire. It cites the *Ā PGS* 2.5. 14-18 which mentions that this fire should be maintained constantly and if it goes out, a separate fire should be fetched from the house of a *S'rottriya*.

1.9.6 : The time for setting it in a blaze and for sacrificing in it have been explained with (the rules of) *agnihotra*.

The *DCĀ* mentions that the word “*tasya*” in the *Sūtra* relates this fire with that of *agnihotra*. It suggests here a *yogavibhāga*. In establishing the fire, the procedure of *pākayajña* is not followed. Only for setting it in a blaze and for the time of performing the sacrifice, the injunctions of *agnihotra* are observed. Other rules of *agnihotra* are not applicable here. The procedure of sacrifice has to be followed, as there is mention of “*yatra kva ca*” (in *Ā GS* 1.3.1)¹⁴. The *NCĀ* and *HCĀ* divide this *Sūtra* in two separate ones. For setting in a blaze they cite the *Ā S'S* 2.2, which mentions that in the afternoon and after the sun rise, the *gārhapatya* fire is enkindled. For the time of performing the sacrifice they also cite the *Ā S'S* 2.2. It specifies that after the first part of the night, sacrifice is performed in the evening. When cows go out along with their calf (for grazing) it is the time to worship this fire in the morning (cf. *Ā S'S* 3.12)¹⁵.

1.9.7-8 : And the sacrificial food, except meat. But if he likes he may (perform the sacrifice) with rice, barley or sesamum.

According to the *DCĀ*, specified oblations for *agnihotra* are also prescribed in this rite excluding meat. Here, the *Sūtrakāra* refers to his own text (*Ā S'S* 2.3.1f.) and texts of others. As meat is excluded out of ten items specified, nine others are suitable for this purpose. The word “*kāmam*” (if he likes) suggests that if all nine articles are not available a performer can offer oblation either with rice or with barley or with sesamum. Had there been the word “*vā*” in place of “*kāmam*”, these articles would have been treated as equal alternatives but the word “*kāmam*” suggests that these are inferior substitutes. The *DCĀ*, further states that in other rites, it is observed that the substances prescribed here (eg; rice, barley etc) are offered separately as oblation. Full pots of rice barely etc. are separately placed near the fire (in *caula* ceremony, 1.17.2). Hence, it is clear that with any one of these substances the performer makes the offer ¹⁶. These ten substances are Payah, Dadhi, Yavāgū, Sarpiṣ Odana, Taṇḍula, Soma, Māmsa and Tila. The *NCĀ* mentions that according to the *Ā S'S*

2.3.1-2, five substances (viz, Payah, Yavāgū, Odana, Dadhi and Sarpiṣ) which are offered in *agnihotra* (as mentioned in the list above) include some solid and liquid substances. The solid ones are offered from the hand and the liquids from *sruva*. The same substance which is offered in the evening should also be offered in the morning¹⁷.

1. 9. 9-10 : He should sacrifice in the evening with (the mantra), ‘To Agni Svāhā !’ (and) in the morning with (the mantra), ‘To Sūrya Svāhā’ ! Silently, the second (oblation is offered) on both the times.

The *DCĀ* mentions that as the word *tūṣṇīm* ‘silently’ is mentioned here, the procedure of performing sacrifice silently has to be followed in the morning and evening¹⁸. The *NCA* and *HCA*, further clarify that in the morning and evening, two oblations are offered. While offering the second oblation, the performer should meditate Prajāpati¹⁹. The *NCA* (*loc .cit*), further states that other rites viz, sweeping around the fire, strewing the grass, sprinkling water and purifying the articles of sacrifice are performed silently as it is performed in *agnihotra*. He offers oblations uttering “*agnaye svāhā*”. Then, attaching fourth case-ending after the word “Prajāpati”, he meditates the word in this form and he murmurs “*svāhā*” and then offers the second oblation. Then, he performs sweeping and sprinkling. Similarly, in the morning these rites are repeated only with the difference that the first oblation is offered with “*sūryāya svāhā*” (and not “*agnaye svāhā*”).

MARRIAGE

1. 5. 1 : Let him first examine the family (of the prospective bride or bridegroom) as it has been said above, ‘Those who on mother's and on father's side’.

The *DCĀ* mentions that among all considerations necessary for giving consent for marriage, the same relating to the family heritage is most important. This is

suggested by the mention of the word “agre” (in the *Sūtra*). The details on the family are to be examined as per the details mentioned in the *ĀS'S* 9.3.20. It mentions ‘who on their mother's as well as on their father's side through ten generations are endowed with knowledge, austerity and meritorious works etc.’ are those who have the family heritage.²⁰ According to the *NCA* (*loc.cit*), to know the family heritage one should examine that no one has committed any serious blemish included in the list of the *mahāpātakas* from either side of his (or her) parents family. They must have maintained their purity (of character) and no one in their family have suffered from diseases like the *apasmāra*.

1.5.2 : Let him give the girl in marriage to an intelligent bridegroom.

According to the *DCA*, ‘intelligence’ means the useful wisdom which does not contradict the scriptures. The *HCA* also maintains that intelligence indicates here the wisdom which does not contradict the scriptures and which extends both to the perceivable and imperceivable subjects. The *ACA* mentions that “*buddhi*” is knowledge. The suffix “*mat*” is mentioned here for adoration²¹.

1. 5. 3 : Let him marry a girl who has the qualities of intelligence, beauty, moral conduct and does not have any disease.

The *DCA* mentions that beauty is that which always appeals. Wherever the mind appeals, it is beautiful (*loc.cit*, *NCA*, *loc.cit*). The *HCA* (p. 19) states that the beauty should appeal to the bride-groom. The qualities of the girl may be known from the marks on her body.

1. 5. 4-5 : It is not easy to know the qualities (of a girl). Making eight lumps of earth and reciting the mantra ‘Right is born first, at the out set; on the right, truth is established. For what (future) this girl is born, she may get that here. What is true may that be exhibited’. Let him then ask the girl to take out one of the lumps. If she chooses the lump from a field which

produces two crops in a year, he may know that her children will be rich in food. If from a cow-stable, they will be rich in cattle. If from the dusts of a sacrificial altar, they will have holy lustre. If from a pool which does not dry up (at any time in a year), they will be rich in everything, if from a gambling place, they will be addicted to gambling. If from a place where four roads meet, she will be wandering in different directions. If from a barren spot, she will be poor. If from a burial ground, marriage with her would cause death to her husband.

According to the *DCĀ* , the *Sūtrakāra* intends that one should recite over the lumps and not when the girl chooses a lump. The word “*pinda*” is, therefore, mentioned in the *Sūtra* in the expression “*pindānabhimantrya*”²² . The *HĀ* (*loc.cit*) mentions that many texts deal with this subject (describing the projected merits and demerits of the prospective bride) and they are seen differing among themselves in their details. The *Sūtra*-text commented in the *NĀ* mentions the reading “*dvipravrajini*” for “*vipravrajini*”. Hence, the *NĀ* mentions that the girl would become characterless and go away with another person after her marriage. The *DCĀ* and *HĀ* have the reading “*vipravrajini*” and they maintain that she would indulge in infidelity after her marriage. The *HĀ* mentions that the prospective bridegroom should ask the girl to choose the lump. Here it cites the view of some authority that if she chooses the lump consisting of the soil from a burial ground, she begets such children who kill their masters²³.

1. 6. 1-8 : The father gives away the girl decked with ornaments, pouring out a libation of water in Brāhma type of marriage. A son born (after this marriage) purifies twelve descendants and ancestors on both sides. He may give her, having decked with ornaments, to an officiating priest, when a sacrifice with the three (*s'rauta*) fires is going on. This is (the wedding called) Daiva. (A son born after this marriage) purifies ten

ancestors and descendants on both sides. They fulfil the law together : this is (the wedding called) Prājāpatya. (A son born after this marriage) purifies eight descendants and ancestors on both sides. He may marry her after having given a bull and a cow (to the girl's father : this is (the wedding called) Ārṣa. (A son born after this marriage) purifies seven descendants and ancestors on both sides. He may marry her, after a mutual agreement has been made (between the lover and his beloved): this is (the wedding called) Gāndharva. He may marry her after satisfying (her father) with money : this is (the wedding called) Āsura. He may carry her off while (her relatives) sleep or pay no attention : this is (the wedding called) Pais'āca. He may carry her off, killing (her relatives) and cleaving (their) heads while she weeps and they weep : this is (the wedding called) Rākṣasa.

The *DCĀ* is of the view that the four types mentioned earlier (viz, Brāhma, Daiva, Prājāpatya and Ārṣa) are laudable. Those mentioned prior are more laudable than the later ones. The first two types (viz, Brāhma, Daiva) are meant specifically for the Brāhmaṇas. Receiving gifts and officiating as priests are the prerogatives of a Brāhmaṇa. The later four types (viz, Gāndharva, Āsura, Pais'āca and Rākṣasa) are respectively more and more censured according to the order they are mentioned. Out of these, Gāndharva and Rākṣasa are meant for the Kṣatriyas. It is observed that the Kṣatriyas accept Gāndharva form of marriage. As fighting is presumed in Rākṣasa form it also suits the Kṣatriyas. In Āsura form, wealth is given away to the father of the girl in exchange of receiving her in marriage. The *DCĀ* is of view that this form suits the Vais'yas. The other three forms viz, Prājāpatya, ~~Āsura~~ and Pais'āca are not specified for any class²⁴. The *NCĀ* and *HCĀ*, clarify that in Gāndharva form, both the bride and bridegroom enter into an understanding that they would become wife and husband respectively. The *HCĀ*, further mentions that only Pais'āca form is

blemishing and in Prājāpatya form, the father of the girl must get the commitment from the bridegroom that he would not accept any other Ās'rama without the consent of his wife and should not accept another wife. It further cites the *GDS* (4.9) which specifies that the guardian of the girl is to be appeased with wealth in Āsura form. Hence, offering wealth to the bride for her satisfaction cannot be considered as a feature of this form²⁵.

1. 7. 1-2 : Now (it is observed that) various are the customs of different countries and villages. One should observe them in marriage. The rites common are (only) mentioned here.

The *DCA* mentions that different customs are recommended in connection with the marriage ceremony in the countries like Aṅga, Banga, Magadha, Kuru, Videha, Pāncāla and S'urasena. The word "tān" (these) mentioned in the *Sūtra*-text suggests that the family custom should also be observed. Recommending this practice, the *ACA* (fo.19a) opines that this is indicated by the particle "ca" in the *Sūtra* : (*cakārāt kuladharmāḥ pratiyante*). The *DCA* further maintains that the details enjoined in the *Sūtra*-text are obligatory. In the Pāṇḍya country, the newly married couple consummate on the very day of their marriage and this is in violation of the prescription in the *AGS* 1.8.11 which enjoins that they must refrain from sex for a specified period immediately after their marriage. Here Devasvāmin wants that the local practices must be discontinued in favour of the prescription in the *Sūtra*-text. Citing this practice in the Videha country, the *NCA* (*loc.cit*) maintains here the same view²⁶.

1. 7. 3-5 : Placing to the west of the (sacrificial) fire a mill-stone and on the north-east a water pot, he (the bridegroom) should sacrifice while she (the bride) takes hold of him. Standing with his face turned to the west and while she is sitting and turns her face to the east, he recites (the mantra): 'I seize your hand for happiness'. He seizes her thumb if he desires that only sons are to be born (as their child), her fingers if daughters and the

hand on the hairy side together with thumb and fingers if both (sons and daughters) are to be born to them.

The *DCA* mentions that according to some, it is auspicious to place the upper mill-stone along with the lower mill-stone ²⁷. With the prescription that the bride should look to the east, it is implied that she should not look down. The *HCA* clarifies that she should not look down due to shame. The word “*putra*” according to the *DCA*, also includes daughters as it is indicated by *Medhātithi*. Therefore, the word *putrān* ‘a male child’ is mentioned here in the *Sutra* to convey this sense. As the *Paribhāṣā* (“*tasya nityāḥ prāñcas cestāḥ*,” *Ā S'S* 1.1.8) directs that all actions are to be performed extending to the east, it is necessary here to specify that the bridegroom should face to the west.²⁸ The *NCA* (p.14) mentions that after establishing the fire, the mill-stone should be placed. The water-pot is placed on the north-eastern side of the fire. The *ājya* pot is placed on the *barhis*. From the time the bridegroom performs the rites beginning with the putting of the fuel-sticks in the fire upto the pouring out of the (two) *āghāras*, the bride touches nim. Then, the principal oblations are offered. It mentions that according to other texts, the bride’s hand should be seized together with its palm. If the bridegroom’s palm remains upwards, that of the bride remains downwards or vice versa. The *HCA* (*loc.cit*) cites the *Ā PGS* (4.11) which mentions that when the bridegroom seizes the right hand of the bride, his palm remains downwards and her upwards. According to the *HCA* (*loc.cit*), holding the hand of the bride is the principal rite here. The injunction relating seizing thumb or finger is subsidiary. According to the *Ā CĀ*, seizing of hand takes place on the northern side of the sacrificial fire²⁹.

1.7.6 : Leading her three times around the fire and the water pot, so that their right sides are turned (towards the fire etc.) he murmurs ‘I am this, you are that, I am heaven, you are earth, I am the *Sāman* you are the *Rk*. Come, let us marry. Let us beget offspring, loving, bright with genial mind, may we live a hundred autumns.’

The *DCA* mentions that other articles excluding the water-pot are to be kept out of the things they go round. This is implied by the special mention of the water pot in the *Sūtra* which does not mention about other articles. Hence, the bride should not go round the mill-stone which is brought here for another rite³⁰. Divergence of views in performing this rite is observed here by Devasvāmin. Some interpret this *Sūtra* in the sense of reciting the prescribed mantra for three times and going round the fire once or vice versa or both for three times. It, however, rejects the first two practices in favour of the third (*loc.cit*). The *DCA* (*loc.cit*) is of opinion that among the two rites, the act of recitation (*japati*) and that of going round the fire (*parinayana*); the later is principal and the former is subsidiary. Hence, *Sūtrakāra* prescribes here that he should make the bride go round the fire thrice. Further, (recitation) being a subsidiary rite, every time the principal rite (i.e., going round) is performed, it (recitation) has to be performed. Therefore, recitation is made thrice also³¹. Regarding sprinkling which is prescribed elsewhere in this text (cf. *Ā GS* 1.3.1), the *DCA* (*loc.cit*) also observes that every time sprinkling is made, the recitation of the prescribed mantra also takes place here. The *HCA* (*loc.cit*) mentions that according to the *Ā S'S* 3.1.20 (*na vihāreṇa vyaveyāt*), the performer should not pass through the space between the sacrificial articles and the fire. Hence, the bridegroom should include all the articles necessary for sacrifice including the fried grains while leading the bride going round the fire. Obviously, he should exclude the mill-stone because among the articles specially prescribed by the *Sūtrakāra*, she should go round the water pot only.

- 1.7.7 : Each time after he has lead her (go round), he makes her tread on the stone with (the words) 'Tread on this stone, like a stone be firm. Over come the enemies tread the foes down'.

The *DCA* clarifies that the repetition of the word '*pariniya*' in the *Sūtra* implies that each time the bride goes round the fire, she treads on the stone. Here, the

bridegroom recites the mantra and makes her tread on the mill-stone³². The *HCA* (*loc.cit*) cites the *Ā PGS* (2.5.2) which mentions that the bride places her right foot on the mill-stone.

1.7.8-9 : He (the bridegroom) pours *ājya* over the joined hands of the bride. A brother or a person similarly related pours fried grain twice over her joined hands (and then the other rules of *avadāna* cf. 1.7.10-12 follow). If (the bridegroom) is a descendant of Jamadagni, these are (i.e., the fried grains) are poured thrice.

According to the *DCA*, a similarly related person means the son of her paternal uncle (cf. *HCA*, *loc.cit*) or maternal uncle³³. When her own brother is absent, one of them is substituted³⁴. The *HCA* (*loc.cit*) cites the *Ā PGS* 2.18.2 for the practice that the descendants of Jamadagni take recourse to five operations in the procedure of *avadāna*. The *DCA* observes here that as regards spreading (*upastarana*) of and pouring out (*pratyabhigāraṇa*) of *ājya*, there appears a confusion as to who should be the performer among the three viz, brother, priest or bridegroom. In the prescription of spreading *ājya* (on the hands of the bride joined together) only one agent is mentioned and he is her brother who offers her oblations of fried grains. Since no other agent is mentioned in this prescription, it appears that he is the performer **for** procedure of *avadāna* beginning with the spreading of *ājya*. The *DCA*, however, observes that the rule prescribes her brother only to pour out fried grain which is offered as oblation in the sacrificial fire. This rule is mentioned after the prescription of spreading of *ājya*. Therefore, some other person should spread *ājya* on the joined hands of the bride. The *Ā cārya* cannot be the performer here because he offers *ājya* to the performer who spreads *ājya*. (p.39). In face of these facts, it is clear that the bride groom spreads *ājya* on the joined hands of the bride³⁵. The *NCA* mentions that the indeclinable past participle mentioned in the rite of spreading (i.e., in '*upastīrya*') need not mean that it can not but have the same agent i.e., 'brother' (*bhrātā*) which is the (other)

agent mentioned in the prescription. The spreading can be performed by some other person. In order to establish that indeclinable past participle in a sentence does not necessarily mean that it cannot suppose any other agent, the *NCA* cites the *Ā S'S* 3.13.18: “*ājyāhutim hutvā mukhyaṁ dhanam dadyāt*”. Here, it is prescribed that the oblation (in the sacrifice) is offered by the Brahman priest and the performer gives his wealth (to the *Ṛtvik*). Similarly here, her brother does not spread *ājya* and performs the procedure of *avadāna*. It is performed by the bridegroom³⁶.

1. 7. 13-14 : ‘To God Aryaman, the girls have made sacrifice, to Agni, may he, God Aryaman loosen her from this, and not from that place *svāhā* !’ ‘To God Varuṇa the girls have made sacrifice, to Agni, may he, God Varuṇa’ etc. ‘To God Pūṣan the girls have made sacrifice, to Agni, may he, God Pūṣan’ etc. With these mantras she should sacrifice the fried grains without opening her joined hands as if she did it with the *sruk* (spoon). Without that, leading round (the fire, she sacrifices fried grain) with the reb of a basket towards herself silently a fourth time.

The *DCA* observes that the *Sūtra* indicates by the expression “*avicchindatyāñjalim*” without opening her joined hands that the sacrifice is performed by the bride herself. Further, it appears from the expression *kanyā agnimayakṣata* ‘the girls have made sacrifice’ that she may recite the mantra. Further, in some rites the wife is asked to utter specific mantras. Faced with these facts, the *DCA* maintains the following view : “*vadhvāḥ mantro na bhavati // kutaḥ // anadhikārāt na hi strīmantre'dhikriyate,*” (The bride does not recite the mantra. Why ? Lacks authority. Indeed, women do not have right on the recitation of mantra). The *DCA* mentions that in some of the rites, the *Sūtrakāra* categorically prescribes utterance of mantra by wife of the performer. Here no such mention is made. Further, doubt persists here whether the mantra should be recited by the bride or the bridegroom. Moreover, in the expression “*sa imām devaḥ*” (in the mantra prescribed here) she has been

referred in the third person which establishes that the mantra is recited by some one other than her. Had there been the injunction for her recitation, the expression should have been “*sa mām devah*”³⁷. Therefore, the *DCĀ* is of view that here the mantra should be recited by the bridegroom³⁸.

1. 7. 15 : Some lead the bride round each time after the fried grain has been poured out, thus the last two oblations do not immediately follow each other.

The *DCĀ* observes that the rites mentioned here are performed in either of these two patterns. In the first pattern, the bride first offers the oblation of fried grain in the fire, then she goes around the fire (being led by the bridegroom) and finally treads on the stone. In this manner these rites are repeated three times. Then, she offers the fourth oblation consisting of fried grain poured out from the neb of the winnowing basket. This pattern is adorable to the *Sūtra-kāra* which he indicates by the particle “*ha*”. In this pattern, the last two oblations i.e., the third and fourth are not offered in succession. In the second pattern, the bride first goes round the fire, then treads on the stone and finally offers oblation. Repeating these rites in this sequence, she does not go round the fire before the fourth oblation. The mention of the word *caturtham* ‘the fourth’ in the *Sūtra* implies that no fried grain is offered as *svīṣṭakṛt* oblation. Further, the word silently (*tūṣṇīm*) in the *Sūtra* suggests that the procedure of performing a silent sacrifice is to be followed for the fourth oblation³⁹. The *NĀ* (*loc.cit*) and *HĀ* (*loc.cit*) mention that while performing a silent sacrifice the performer meditates Prajāpati. The *NĀ* (*loc.cit*) further mentions that the *Sūtra-kāra* by stating that the third and fourth oblations are not offered in succession (in the first pattern mentioned above) suggests that the bride should not offer all three oblations in succession (and then go round the fire three times in succession). The *HĀ* (*loc.cit*) states that while offering the oblation of fried grain with the neb of a basket, the *Sūtra-kāra* mentions that she should offer the fried grain towards herself in order

to rule out the scope of the *Paribhāṣā* " *tasya nityāḥ prāñcas' cestāḥ*" (*Ā S'S* 1.1.8) which enjoins that rites are to be performed extending to the east. As regards the repetition of the word "opya" having poured out (in the *Sūtra*) in "opyopya", the *Ā CĀ* (fo.22a) observes : "opyopya vadhvāñjalau pūrvokta-prakāreṇa lājān dattvā dattvā upastaraṇādi homāntopalakṣaṇametat //". The procedure of sacrifice beginning with spreading of *ājya* on the joined hands of the bride as mentioned earlier must be observed - this is, indicated here by the word "opyopya").

1. 7. 16. 18 : He then loosens her two locks of hair , if they are made, (i.e., if two tufts of wool are bound around her hair on the two sides) with (the mantra), ' I release you from the band of Varuṇa' (*RV* 10.85.24). The left one with the following (mantra, i.e., *RV* 10.85.25).

According to the *DCĀ*, the word *atha* 'then' indicates that this rite should immediately follow (after offering of the fourth oblation). Therefore, *svīṣṭakṛt* oblation should not be offered before this rite. The word "asyāḥ" indicates that this rite is intended for the bride and not the bridegroom. The optionality of this rite is indicated by the expression 'if they are bound'. The *NCĀ* mentions these details and it adds that if the tufts of the bridegroom are tied, they are also loosened at this time silently⁴⁰. The *DCĀ* mentions that this practice prevails in some countries and villages (*loc.cit*). The *Ā CĀ* (fo. 22b) mentions that the string of wool should be from a sheep (*ūrṇāstuke aviomanirmite rajjū*).

1: 7. 19 : He then causes her to step forward in a north eastern direction seven steps with (the words) 'For sap with one step, for juice with two steps, for thriving of wealth with three steps, for comfort with four steps, for offspring with five steps, for the seasons with six steps. Be friend with seven steps. So be devoted to me. Let us acquire many sons who may reach old age !'

The *DCA* clarifies that the word *atha* 'then' in this *Sūtra* indicates that the offering of *svistakṛt* oblation should be deferred till this rite. It cites the practice of the Aitareyas who consider the expression "So be devoted to me. Let us acquire many sons who may reach old age !" to be recited after uttering 'for sap' etc. In fact while leading her each time, utterance of single words like 'for the sap' etc. appear meaningless. Hence, this practice should be followed ⁴¹. The *NCA* and the *HCA* mention that the north-east direction is known as the *aparājita* (invincible)⁴². According to the *HCA* (*loc.cit*), the bridegroom proceeds with his right foot first.

1. 7. 20 : Joining together their heads, he sprinkles from the water pot. And she should stay that night in the house of an old Brāhmaṇa woman whose husband and children are alive.

The *DCA* mentions that the performer (i.e. the bridegroom) sprinkles water from the water-pot and then *svistakṛt* oblation is offered (p.44, cf. *HCA* p.29). The *NCA* (*loc.cit*) mentions that just after completing the seventh round, both (bride and the bridegroom) remain there and join their heads. Someone brings the water-pot (and the bridegroom sprinkles on both of their heads). *Svistakṛt* oblation is offered with *ājya*.

According to the *HCA* (*loc.cit*), the water-pot is placed earlier before they join their heads. The *DCA* and *NCA* further mention that when the newly married couple go to their home in a different country, they need rest (during the night). If they have to go within the same town or village, they need not take rest anywhere. The *HCA* mentions that if on the same day the bride can be carried to her (new) home, she need not stay anywhere on the way. The *DCA* and *HCA* further justify the specification relating to the Brāhmaṇa woman and not her husband. Here, the specification is mentioned in connection with the woman because a male person may have many wives and any of them might have lost her child. As the *Sūtrakāra* does not want that the bride should stay in the house of such a person, here the specification is

mentioned relating to the woman⁴³. If the house of a Brāhmaṇa woman is not available, *ĀCĀ* mentions the option that they may stay in the house of a Kṣatriya woman having equal merit (fo. 25 a : *brāhmaṇyā gr̥hālābhe tādr̥s'a kṣatriyānyā gr̥he vā vaset*).

1. 7. 21 : When she sees the polar-star, the star Arundhati, and the seven Ṛsis (ursa major), let her break the silence (and say), 'May my husband remain alive and I get offspring'.

The *DCĀ* mentions that as there is the prescription of breaking of silence, earlier the bride should observe it. In the mantra prescribed here, the word "*jīvapatnī*" indicates that the bride should observe it⁴⁴. The *NCA* (p.19) further specifies that after the sacrifice, the bride observes silence which she breaks at night after seeing the polar-star etc. The *HCA* (p.30) is of view that the Sūtrakāra has indicated in the word "*iti*" (in the expression "*saptarṣīniti*") that if possible, other stars like Venus are also to be seen. The *ĀCĀ* (fo.25 b) mentions that the word "*ca*" is mentioned here to indicate that the bride should see the stars in the same order as they are mentioned in the *Sūtra* (cf. "*ca s'abdah kramārthah // anena kramena dhr̥vādīn nakṣatrarūpān dr̥stvā vācam̐visr̥jeta.*"//)

1. 8. 1 : At the time of journey, let him cause her mount the carrier with (the mantra) 'May Pūṣan carry you from here holding (her) hand (*RV* 10.85.26)'.

The prescription "*prayāṇa upapadyamāne*" (at the time of journey), the *DCĀ* observes, is restricted to the occasion when the bride and bridegroom ascend the vehicle for the first time after their marriage. Recitation of the mantra (*RV*.10.85.26) does not take place on subsequent occasions⁴⁵. It clarifies that "*yāna*" (carriage) refers to one which has wheels and a hood. If no vehicle of this kind is used, the recitation of this mantra does not arise⁴⁶. The *NCA* (*loc.cit*) mentions that when one gets married within her own village or when she has to go by a palanquin or comes back to her own house, there is no need to recite this mantra.

1. 8. 2-4 : With the hemistich, 'Carrying stones (the river) streams, hold fast each other' (*RV* 10.53.8) let him cause her to ascend a ship. With the following (hemistich) let him make her descend (from it) .(He pronounces the mantra), 'The living one they bewail (*RV* 10.40.10)', if she weeps.

The *DCA* mentions that the prescribed mantra is recited if the bride weeps for being separated from her relatives⁴⁷. The *NCA* (*loc.cit*) further mentions that even when the marriage is within her own village, the mantra (prescribed at the time of her weeping) should be recited. The *HCA* (*loc.cit*) states that all these mantras are to be recited by the bridegroom.

1. 8. 5-8 : They constantly carry the nuptial fire in their front. At lovely places, trees and cross-ways let him murmur (the mantra), 'May no waylayers meet us etc. (*RV* 10.85.32)'. At every dwelling place (on their way) let him look at the lookers on, with (the mantra), 'Good luck brings this woman (*RV* 10.85.33)'. With (the mantra), 'Here may delight fulfil itself to you through offspring (*RV* 10.85.27)' he should make her enter the house.

The *DCA* mentions that no other fire except the nuptial (fire) should be carried. The *DCA* and *NCA* mention that here as well as on other occasions of carrying the fire, the procedure of transposition of the sacred fire has to be followed. The mantra *RV* 10.85.33 is recited when people see the bride and bridegroom from their houses and not at an onlooker on the way⁴⁸. The *Ā CA* (fo.26 b) clarifies that the fire carried is the same in which sacrifice of fried grain is performed⁴⁹. The *DCA* (*loc.cit*) mentions that recitation is necessary at lovely places and trees to ward off evil effects of the Gandharvas and Apsarās who live in those places and covet a newly married couple. The *NCA* (*loc.cit*) mentions that even when marriage is performed within one's own village, the recitation prescribed here takes place.

1. 8. 9 : Establishing the nuptial fire, spreading to the east of it on a bull's hide with the neck to the east, the hair outside, he offers oblations, while she ~~sits~~ on that (hide) and takes hold of him, with the four (mantras), 'May Prajāpati create offspring to us (*RV* 10.85.43 f)', mantra by mantra, and with (the mantra) 'May all the gods unite (*RV* 10.85.47)'. He partakes curds and gives (thereof) to her, or he besmears their (regions of) heart with the rest of *ājya* (of which he has sacrificed).

According to the *DCĀ*, the specific mention of the nuptial fire excludes (the use of) any other fire in the sacrifice prescribed here. (cf. *NĀ*, *HĀ*). The *NĀ* clarifies that the possibility of using the *s'ālāgni* which is established after partition of parental property arises here if the same is performed before marriage. Hence, in order to rule out this possibility of using the fire established at the time of partition, the use of nuptial fire is specifically mentioned here. It further states here that a fire cannot be the *grhyāgni* unless both the sacrifices of marriage and *grhapraves'aniya* are performed with it. If *pārvaṇa* - *sthālīpāka* (the oblation of the cooked food on either of the two new-moon and full-moon days) is due before *grhapraves'aniya*, it should not be performed. As the *Sūtrakāra* has mentioned that from the seizing of hand (in the marriage) he should worship the domestic fire (*Ā GS* 1.9.1), *paricarana* offering is due (even before *grhapraves'aniya*). Similarly *vais'vadeva* rite is also performed (prior to *grhapraves'aniya*) because there is no specification of the fire. Hence, it is understood that even if the fire is lost, these two (sacrifices of *paricarana* and *vais'vadeva*) remain uninterrupted. The *DCĀ* further states that the ***Sūtrakāra*** uses the words "having given its places" either to indicate the time for spreading the bull's hide or to indicate that the same person who performs the sacrifice also establishes the nuptial fire. On other occasions, another person can establish the (sacrificial) fire (cf. *NĀ*). The *HĀ* accepts the first interpretation that this expression indicates the time for spreading the bull's hide. The *DCĀ* further mentions that prior to the establishing of nuptial fire, all other preliminary rites of the

sacrifice should be performed (cf. *ĀCĀ*, fo. 28 b : *sthaṇḍilopalepanadi abhyukṣaṇāntamkr tvā prajvālya ...*// ‘performing the rites beginning with preparation of the spot and smearing up to sprinkling and enkindling the fire’). The *DCĀ* observes that the word *tasmin* ‘there’ indicates here that the bride should sit on the bull's hide. The *NCA* on the other hand, states that this word is used to suggest that after spreading the bull's hide other rites are to be followed. These rites begin with establishment of fire and continue up to the placing of ^{the} *ājya* on the *barhis*. According to the *DCĀ*, the specification *pratyrcā* ‘mantra by mantra’ indicates that with these mantras oblations are offered. As the utterance of ‘*svāhā*’ is also considered as a sacrificial formula, generally it is uttered after the mantra and before the offering of oblations. By specifying *pratyrcā*, the *Sūtrakāra* intends that after each mantra, oblation is to be offered. Where there is no specification (by the mention of the word *pratyrcā*), *svāhā* is uttered before the offering of oblations (cf. *NCA* ; *HCA*). The *HCA* mentions that after offering oblations, some utter (the word) *svāhā*. The *DCĀ* mentions that the word *nau* ‘for both’ in the *RV* 10.85.47 (prescribed for partaking curd and offering a portion of it to the bride) is to be recited once only. Then while smearing the remnants of *ājya* in the region of breast of both of them, again this mantra should be recited (cf. *NCA*). The *HCA* clarifies that the remnant means the same of the *ājya* in *ājya*-pot after the oblations are offered. The *HCA* and *NCA* mention that after the smearing (of *ājya* in the region of their breasts), the rites beginning with offering of *sviṣṭakṛt* oblation are performed. The *HCA* mentions that some want that the mantra (*RV* 10.85.47) should be recited once only as the word ‘*nau*’ is mentioned in the mantra. According to others, the bridegroom should recite the mantra (twice) for himself and the bride. The *NCA* specifies that the bride touches the bridegroom from the beginning of putting the fuel sticks into the fire up to the rite of offering *ājyabhāga* oblations⁵⁰.

1. 8. 10-12 : From that time, they should eat no saline food, abstain from sex, wear ornaments, sleep on the ground for three nights or twelve nights; or one year, (according to) some (teachers); thus they say, a Ṛṣi will be born (as their son).

The *DCĀ* observes that this prescription though mentioned in the context of *grhapraves'aniya*, actually pertains to the marriage ceremony which is the principal ceremony here. Hence, these prescriptions begin from the (time of the) marriage ceremony. If it is observed immediately after marriage, it may so happen that prior to *grhapraves'aniya* rite, the observance of 'vrata' may be over. This is not intended by the *Sūtrakāra*. Hence, the counting of time of three nights etc. commence from *grhapraves'aniya* rite (cf. *NCA*, *HCA*). The *NCA* states that cereals like Haidimbikā, Rājamāṣa, Māṣa, Mudga, Masūrikā, Laṅkyā, Ā dhyakyā, Niṣpāva, Tila etc. are considered as the saline food. After this rite, the Gotra of the bride is changed from that of her father to her husband⁵¹. The *Ā CĀ* (fo.30.b) also mentions that the prescribed observances begin from the performance of *grhapraves'aniya* sacrifice⁵².

1. 8. 13-14 : When he has fulfilled (this) observance (and has had intercourse with his wife), he should give the bride's shift to (the Brāhmaṇa) who knows the *Sūryā* hymn (*RV* 10.85) and food to the Brāhmaṇas.

According to *DCĀ*, the knowledge of the *Sūryā* hymn (*RV* 10. 85) relates here to it's text as well as the mode of it's recitation. (cf. *NCA*, *HCA*, *Ā CĀ*, fo.31a : *tāḥ svarato varnato'rthato vā yo veti sa sūryāvit*). The *DCĀ* further states that the garment given away in this rite is the one the bride wears at the time of her marriage (cf. *NCA*, *HCA*. See *Ā CĀ*, loc.cit : *upayamanakāle vadhvā dhr taṁ vastram dadyāt //*)⁵³.

1. 8. 15 : Then he should cause them to pronounce auspicious words.

The *DCĀ* states that the Brāhmaṇas should be said 'pronounce *svasti* *Sii*'. The *NCA* mentions that the Brāhmaṇas are told that they should utter "*om svasti*". Then they reply "*om svasti*". The *HCA* mentions that some are of view that the Brāhmaṇas should be told to utter "*svastayanamastu*" 'Let the day be auspicious' after they have taken their food. Others say that it refers to the procedure of *punyāhavācana*,

- which is be prescribed here. These differences are found in different schools (*caranas*) and at different places. The couple consummate in an auspicious moment in the night⁵⁴.

PĀRVANA STHĀLĪPĀKA

1.10.1 : Now the oblations of cooked food on the (two) *parva* (i.e, the new and full moon) days.

The *DCA* explains that the two days of conjunction (of the two half months) are indicated by the word '*parva*'. This rite commences from the first full moon day which falls after the marriage. In the absence of the word '*pārvana*' here, this *Sūtra* together with the next *Sūtra* (1.10.2) would have implied fasting in its due time but the offering of (oblation of) *sthālīpāka* would have been due every day after the marriage.⁵⁵ The *NCA* mentions that oblations are offered in the domestic sacrificial fire from the next day and the rites like wiping (around the fire) also commence from that day⁵⁶.

1. 10. 2 : The fasting (which has to be observed in this ceremony) has been declared thereat (by corresponding rules of) *dars'apūrṇamāsa* sacrifices.

The *DCA* mentions that the word "*tasmin*" 'thereat' indicates that fasting is due only on *pārvana*. The *ĀGS* 1.10.28 refers to the general procedure of *sthālīpāka*. Hence, on the occasions other than *pārvana*, observance of fasting is not enjoined by the *Sūtrakāra*. It further states that generally fasting means abstinence from food, but here it means taking food once in a day. This is described in other texts also⁵⁷. The *HCA* further states that he should not take anything in the evening of the previous day. According to the *NCA*, the single meal he takes should be mixed with ghee and curd. It should be free from saline and salt⁵⁸.

1. 10. 3 : And (so has been declared) the binding together of the fuel and of the *barhis*.

The *DCĀ* mentions that according to the procedure found in other texts, the binding of sacrificial grass takes place with or without recitation of mantra as is seen in *dars'apūrṇamāsa* sacrifices⁵⁹. The *NCA* mentions that the number of fuel sticks as will be seen (in *s'āntikarman*) should be fifteen. The *HCA* states that the binding of fuels sticks etc. takes place on the previous day. The *Ā CA* mentions that the rites of binding fuel sticks and sacrificial grass as well as putting fuel sticks in the sacrificial fire are performed with recitation of mantra as in *dars'apūrṇamāsa* sacrifices⁶⁰.

1.10.4 : And the deities (to whom these oblations belong), with the exception of *upāms'uyāja* (offerings at which formulas are repeated in a low voice), and of Indra and Mahendra.

The *DCĀ* mentions that in *dars'a* and *pūrṇamāsa* sacrifices, the deities (to whom oblations are offered) have been specified. Here it is prescribed that the deities specified in these rites for offering of oblation with a low voice are to be excluded. Further, Indra and Mahendra are not offered any oblation (in *pārvaṇa* ceremony). In *dars'apūrṇamāsa*, the performer invokes Indra and Mahendra together with other deities. Therefore, to rule out the possibility of either of them being invoked, the *Sūtrakāra* has mentioned 'Indra' and 'Mahendra' (in the *Sūtra*). In the full moon sacrifice offerings are due to Agni and Indrāgni⁶¹. The *NCA* states that according to S'aunaka, even if the new moon day first comes after the marriage ceremony, it is only on the first full moon day that *pārvaṇa* ceremony should commence⁶².

GARBHALAMBHANAM

1. 13. 1 : When the wife (is free from her menstrual flow and) approaches her husband, he should cause her conceive.

The interpretation of the word 'upaniṣadi' is found in the *DCĀ*, *NĀ* and *HĀ* in the sense of an *Upaniṣad* text which lays down the procedure of *garbhalambhanam*⁶³. Most of the modern scholars are also of this view here⁶⁴. It may be noted that no *Upaniṣad* of the Ā s'valāyana school has been noticed yet which seems to be referred here by the *Sūtrakāra*. Attempt to trace reference in the *Brhadāranyakopaniṣad* (6.4.24)⁶⁵ and *Kauṣītaki Brāhmaṇa Upaniṣad* (2.11)⁶⁶ by some scholars is of no avail because they belong to other schools. The *Sūtrakāra* never omits description of the rites depending on the mention in other schools. Indeed, he is expected here to lay down the rules which are to be followed in his own school. Therefore attempt to search for the description of *garbhalambhanam* in the *Upaniṣad*-texts of other schools is of no avail as they do not help in the interpretation of this *Sūtra*. In this connection, the *Ā CĀ* mentions "upa samipe niṣīdāntyaṁ r tumatyāṁ snātāyāmapagatarajasi bhāryāyāṁ garbhalambhanam garbho lubhyate yena karmanā tatkartavyamiti s'eṣaḥ". ('When wife takes bath after her menstrual period and becomes clean and approaches her husband, he should cause her conceive')⁶⁷. The *DCĀ* does not mention any detail on this ceremony and mentions that the *Upaniṣad* belonging to others schools may be consulted⁶⁸. The *NĀ* mentions that some do not perform any rite as nothing has been prescribed by the Ā cārya (Ā s'valāyana). According to others, procedure mentioned by S'aunaka should be followed⁶⁹. The *HĀ* mentions that this ceremony is famous in other *GSs* and citing from the *Ā PGS* 3.8. 13-14, it mentions that this ceremony should be performed on any day beginning with the fourth after the day on which wife is free from her menstrual flow⁷⁰.

PUMSAVANAM

- 1.13.2-4 : If he does not study, he should during the third month of her pregnancy, under the *Tisya* (Nakṣatra), after she has undergone fasting, give her in the hollow of her hand, curd from (the milk of) a cow which has a calf of the same colour (with herself), two beans and one barley grain for

each handful of curds. To his question, 'What do you drink?' She should thrice reply, 'Delivery of a male child !' Thus, three handfuls (of curd).

Here the *DCA* explains that the expression "yadi nādhīyāt" refers to the *Upaniṣad* which is indicated by the *Sūtrakāra* in connection with *garbhalāmbhanam*. If one does not know the procedure mentioned in that *Upaniṣad*, the procedures of *pūṁsavana* and *anavalobhana* may be performed in the manner narrated here by the *Sūtrakāra*⁷¹. According to the *A CA*^{the}, *Sūtrakāra* prescribes that after *upākarmaṇ*, one should undertake the study of the *Veda* till *utsarjana* which continues up to six months (3.5.1.23). While engaged in study, he should observe *brahmacarya*. After *utsarjana*, he may approach his wife for progeny. Therefore, the mention here that 'if he does not study' means that even if there is clear indication (of pregnancy of his wife), the performances of *pūṁsavana* and *anavalobhana* should be postponed till *utsarjana*⁷². The *DCA* notes that the performance of *pūṁsavana* is *pradhāna vidhi* 'principal injunction' here and it has two *gunavidhis* 'subordinate injunctions' viz, performing *pūṁsavana* under the *Tiṣya Nakṣatra* and observance of fasting (by the pregnant wife) on the previous day. These two subordinate rites can not be observed being independent of the principal rite. It maintains that each subordinate rite should be performed being individually associated with the principal rite. Hence, *pūṁsavana* is performed under the specified *Nakṣatra* and fasting is due on the previous day⁷³. According to the *HCA* (*loc.cit*) fasting means taking food at a different time. Thus, wife observes fasting in the night only. The *NCA* (*loc.cit*) mentions the option that if in the first pregnancy, the symptoms are not clear, it can be performed in the fourth month and for this it cites the *JGS* 1.5. According to the *DCA* (*loc.cit*), *sthālipāka* is common to *pūṁsavana* and *anavalobhana*. Thus, the rites up to offering of *ājyabhāga* oblations are performed before feeding curd etc. It also mentions that from the use of seventh case-ending in *dadhi* (as 'dadhani') and the repetition of the word 'dau' in the *Sūtra*, it is clear that wife should hold the two *Māṣas* and *Yava* in the hollow of

her hand along with curd and then swallow them. In case the specified curd is not available, the milk from any other cow can be used for the purpose. One should not use the milk of a goat although it may have a kid of its own colour because the word 'gau' has been specifically mentioned in the *Sūtra*⁷⁴. The *NCA* (*loc.cit*) mentions that the two Māṣas and the Yava should be dropped into the hollow of the wife's hand in such a way that they should look like a male genital organ.

1.13.5-6 : He then inserts into her right nostril, in the shadow of a round apartment, (the sap of) an herb which is not faded. According to some (teachers) with the *Prajāvat* and *Jīvaputra* hymns.

According to the *DCĀ*, the word 'atha' in the *Ā GS* 1.13.5 indicates that a separate ceremony (designated as *anavalobhana*) is introduced. It is known from the *mantralinga* 'indication in mantra' in the *Ā GS* 1.13.7 which states that performer should not suffer from the loss of his son.⁷⁵ According to the *DCĀ*, the word 'oṣadhi' 'plant' suggest that *ajītā* can not be the name of a plant. Had it been the same, by the mention of 'ajītā', one would have understood that a plant is intended. Hence, further mention of 'oṣadhi' in the *Sūtra* (to indicate the plant) becomes superfluous. Therefore, this word (*ajītā*) is used here in the sense of a fresh plant. This is a *gunavidhi* 'subordinate injunction' to that the juice of a plant is to be instilled. According to it, *Dūrvā* is the name of the plant⁷⁶. The *HCA* cites here from the *Ā PGS* 6.14.11 which prescribes that the juice should be pressed by means of a stone by a girl. The *DCĀ* (*loc.cit*) mentions that only the first *mantras* of these two *Sūktas* should be recited. According to the *NCA* (*loc.cit*) and *HCA* (*loc.cit*), all the *mantras* of these two *Sūktas* are recited (cf. *Ā CĀ* fo. 42b).

1.13.7 : Having sacrificed of a mess of cooked food sacred to *Prajāpati*, he should touch the place of her heart with the (mantra) 'What is hidden in you, O the one, whose hair is well parted, in the heart, in *Prajāpati*, that I know; such is my belief: May I not fall into distress that comes from sons.'

According to the *DCĀ*, the performer in this ceremony is the husband. It is indicated in this mantra (*māham pauṭramagham niyām*) ‘ May I not fall into distress that comes from sons ’. The *NCA* (*loc.cit*) mentions the alternative that in absence of the husband, a brother-in-law can perform this ceremony. While commenting on the *Ā GS* 4.2.18 (where it is prescribed that before the fire is lighted, the widow should lie beside the dead body of her husband on the funeral pyre and her brother-in-law or any other specified person should raise her), the *NCA* states that in the absence of the husband, the brother-in-law becomes performer in ceremonies like *pūṁsavana*. It further clarifies that in the first pregnancy, *pūṁsavana* may be performed in the fourth month if the symptoms of pregnancy are not clear. *Pūṁsavana* being a *samskāra* of the foetus, it should be performed in all pregnancies. In the fifth month, the organs of the foetus get developed. The *NCA* and *HCA* maintain that the husband after touching (the region of his wife's heart) performs the rites beginning with the offering of *sviṣṭakṛt* oblation⁷⁷.

SĪMANTONNAYANA

1.14.1-2 : *Simantonnayana* (ceremony) is performed in the fourth month (of pregnancy) when the moon is in its bright half (and) in conjunction with a Nakṣatra which has a (name in the) masculine (gender).

According to the *DCĀ*, some read here “*prathame*” in the *Sūtra* to convey the sense that it should be performed in the first pregnancy. It, however, opines that this is not necessary. The designation of this ceremony as “*simantonnayana*” suggests that partition of hair is “*pradhāna*” (i.e., the principal rite) here and consecration of the progeny is “*guṇavidhi*” ‘subordinate injunction’. Once the womb is consecrated (by performance of this ceremony) subsequent pregnancies do not fall short of this consecration because the womb is the seat of all pregnancies⁷⁸. It further mentions that the two conditions, viz; performing this ceremony in the bright half and under a

male Nakṣatra may be alternatives to one another and one can perform *sīmantonnayana* under either condition. The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) want these two to be jointly taken and not alternatively. The *NCA* (*loc.cit*) further mentions that the moon should remain in proper conjunction with the male Nakṣatra. It clarifies that out of the sixty *ghatikās* a Nakṣatra remains in conjunction with the moon, the first and last fifteen(*ghatikās*) are to be left out. Within the middle thirty *ghatikās* this ceremony should be performed. According to the *NCA*, the mention of the word “*atha*” suggests here that the practices followed in other texts (*S’āstrāntara*) may be referred which prescribe this ceremony during sixth or eighth month of the pregnancy. The *HCA* (p.58) cites from the *JGS* (1.7) to show that this ceremony can be performed in sixth or eighth month (of pregnancy).

1.14.3 : Then he gives place to the fire and having spread to the west of it a bull's hide with its neck to the east, hair outside, (he makes oblations) while (his wife) sitting on that (hide) catches hold of him, with the two (mantras), ‘May, Dhātṛ give to his worshipper (*Ā S’S* 6.14.6), with the two mantras, ‘I invoke Rākā’ (*RV* 2.32.4-5), and with (the texts), ‘Nejameṣa’, (*RVKh* 10.184.1-3), and ‘Prajāpati, no other than you’ (*RV* 10.121.10).

According to the *DCA* (p.79), the oblation should be offered at the end of each mantra. The *NCA* (p.34) also mentions that eight oblations are offered in the sacrifice⁷⁹. The *Ā CA* (fo. 46b) records the view that four oblations should be offered; one after the two mantras (beginning with) ‘*dhātā dadhātu*’ (*Ā S’S* 6.14.6), the second after the two mantras (beginning with) ‘*rākāmaham*’ (*RV* 2.32-4,5), the third after the three mantras (beginning with) ‘*nejameṣa*’ (*RVKh* 10.184.1-3) and the fourth after the mantra (beginning with) *prajāpatena* (*RV* 10.121.10). The *NCA* (*loc.cit*) further mentions that the wife touches her husband beginning from the preliminary rites (of the sacrifice) viz; putting fuels up to the rite of offering *ājyabhāga* oblations (offered before the principal oblations).

1.14.4-5 : Then he parts her hair upwards (i.e. beginning from the front) three times with a bunch containing an even number of unripe fruits and with a porcupine's quill that has three white spots, and with three bunches of kus'a grass with (the words) 'bhūr, bhuvah, svah, om!', or four times.

Here the *NCA* (*loc.cit*) mentions that in other texts the name of the unripe fruit is mentioned as Udumbara. Thus, performer should part her hair with this bunch. In its absence, any other bunch can be used. It specifies that the hair should be parted from the conjunction of forehead and hair. According to the *HCA* (p.58-59), the word 'atha' indicates here change in position of the husband (who stands on the back side of his wife for parting her hair). It explains that S'alali. "porcupine's quill" is the hair of a forest boar which looks like needle.

1.14.6-7 : He gives orders to two lute-players, 'Sing king Soma'. (They sing) 'May Soma our king bless the human race. Settled is the wheel of such'. (Here they mention the name of) the river near which they (i.e., the couple) dwell.

According to the *DCA*, *svistakṛt* oblation is offered after giving instructions to the lute players⁸⁰.

1.14.8 : Whatever is advised by old Brāhmaṇa women whose husband and sons remain alive are performed.

Here the *HCA* notices the variant *jīvapatnyo* (for *jīvapatyo*) in some manuscripts of the *Sūtra* text. According to AITHAL's edn. and the *Sūtra* text used by Nārāyaṇa the reading is *jīvapatyo*. The portion 'tat tat kuryuh' is not mentioned in the *Sūtra* text commented by Haradatta and Ānandarāya.⁸¹

1.14.9 : A cow and a bull constitute *dakṣinā* (in this ceremony),

According to the *DCĀ*, *dakṣiṇā* is mentioned here as “*karmāṅga*” a part of the rites (due in a ceremony). Thus, it should be given to a Brahmana priest. In his absence, a Brahmana who lives near by receives *dakṣiṇā*⁸². According to the *HĀ* (*loc.cit*) it may be given in this situation to any other priest.

NĀMAKARANA

1.15.4-8: And let them give him a name beginning with a sonant, with a semivowel in it, with *visarga* at it's end, consisting of two syllables, or of four syllables; of two syllables, if he is desirous of firm position; of four syllables, if he is desirous of holy lusture, but in every case with an even number (of syllables) for men, an uneven for women. And let him also find out (for the child) a name to be used at respectful salutations (to be uttered before the Ācārya at *upanayana*).

According to the *DCĀ* some interpret the word *dadyuh* “they give” in the sense *dhārayeyuh* ‘they keep (in mind)’. Hence, they are of view that the name of the child is decided on the day of birth and it is actually given on a day according to ones own tradition. Some have the tradition of name giving after ten nights, some after twelve nights, some after hundred nights or one year. Citing the *MS* (2.30), the *NĀ* mentions that the performers are divided in performing *nāmakarana*. The *HĀ* also cites the *MS* (*loc.cit*) and mentions that the time for this ceremony should be decided as they are mentioned in other texts. It mentions that the plural (in ‘*dadyuh*’) indicates that the name for daily use should be given in consultation with the mother and relatives of the child. The use of singular in *samīkṣeta* ‘he determines’ suggests that only the father selects the name to be uttered at respectful salutation (in the *upanayana*). The dual in *vidyātām* ‘both know’ suggests that after deciding the name, the father, discloses it only to the mother (of the child). According to the *ĀCĀ*, the mention of “*ca*” (cf.1.15.4) indicates that the Nakṣatra name should also be given to the child⁸³.

ANNAPRĀSANA

1. 16. 1-6 : In the sixth month, (one should perform) *annaprāsāna* (i.e., the first feeding of solid food to a child). Goat's flesh, if he is desirous of nourishment, flesh of partridge, if desirous of holy lustre, boiled rice with ghee, if desirous of splendour. (Such) food, mixed with curd, honey and ghee (he should give to the child) to eat with the mantra, "O ! Lord of food, give us food, painless and strong; bring forward the giver; provide power on us and on (our) men and animals (*VS* 11.83)". This is also performed (without the recitation of mantra) for a girl.

According to the *DCA*, recitation of mantra should accompany the act of feeding any type of food mentioned here by the *Sūtrakāra*. The specific types of food are prescribed in connection with specific desires. They are variables as they depend on the choice of the performer. The last mentioned type of food (rice mixed with curd etc.) is obligatory to which any of these types may be added. Thus, whatever food the child takes, the recitation of mantra is due. The *NCA* (*loc.cit*) mentions that the (injunction) *ghṛtaudanam* "rice with ghee" means that rice should be consecrated with ghee and not simply mixed with it. This is performed by pouring ghee in the rice when it is almost cooked ⁸⁴. The *Sūtra*-text used by Ānandarāya reads here some variants viz, rice with honey for long life, rice with milk for plentitude of animals, rice with curd for strengthening sensory organs. The *Sūtra*-text in the *ĀCA* also adds "*sārvakāmo bhavātīti vigñāyate*" after these *Sūtras*. Ānandarāya comments on this portion ⁸⁵.

CAULA

1. 17. 1 : *Caula* (ceremony should be performed) in the third year (of the child) or according to one's family tradition.

According to the *NCA* (p. 39) by the option of (performing this ceremony according to one's) family tradition some want it to be performed with *upanayana*.

1.17.2-5 : After offering the oblations, four pots full of *Vrihi*, *Yava*, *Māṣa* and *Tila* should be kept separately to the north of the fire. The child (is carried) on her lap for whom (the ceremony) is performed. They sit on the western side of the fire. Bull dung is to be kept on a new pot. The *Samī* leaves are also kept. On right side of the mother, father sits holding twenty-one *Kuśa* bunches, or (the *Kuśa* bunches) may be held by the Brahman priest.

The *DCA* is of view that the articles like the *Vrihi* are to be placed in the separate pots and not to be mixed together. This is indicated by the mention 'separately'. The *Samī* leaves are also kept in a separate pot ⁸⁶. The *NCA* (p.40) mentions that this pot should also be new ⁸⁷ and the four pots (containing the *Vrihi* etc.) are placed after carrying forth *praṇītā* water. According to it, when all persons whose participation is expected in the ceremony sit in their specified positions, the principal oblations are offered.

1. 17. 6-14 : On western side of (the child) for whom (*caula*) is performed, (the father) stations himself and pours cold and warm water reciting the mantra "O *Vāyu*, come here with water". Taking out a portion of that water mixed with fresh butter or (some) drops of curd, he moistens water for three times from left to right (with the mantra) "May *Aditi* cut your hair, may the water moisten you for vigour". In the right part (of the hair) he puts each time three *Kuśa* bunches with the points towards himself (i.e., the child) with the mantra "Herb! protect him". He presses a copper razor (on the *Kuśa* blades with the mantra) 'Axe! do not harm him !' Then, he cuts (his hair) with the mantra. 'The razor with which in the beginning (God) *Savitṛ* the knowing one has shaved (the beard) of

king Soma and of Varuṇa, with that O Brāhmaṇas ! shave now his (hair) so that he may be blessed with long life(and) with old age'. He cuts off for the second time (with the mantra) "With that Dhatṛ has shaved (the head) of Bṛhaspati, Agni and Indra, for the purpose of long life, glory and welfare, (I shave your hair)". (Then) for the third time (he cuts off his hair reciting the mantra) "By what he may at night see further the sun and see it long, with that I shave your head for the purpose of long life, glory and welfare". With all (these three) mantras, he cuts off his hair from the right side for the fourth time. Thus three times (indicated by the first three cuttings on the right side, hair cutting is prescribed) for the left side (of the child's head).

According to the *DCA*, the father brings warm and cold water with both of his hands to mix simultaneously. It mentions that some interpret the prefix 'pra' in 'prācchinṭti' (cutting) as modifying its meaning in the sense of cutting "swiftly".⁸⁸ According to the *NCA*, the warm and cold water should be poured into a separate pot⁸⁹. It further clarifies that the father should place the razor on the Kus'a bunches which are inserted in the hair of the child.

1.17.15 : (Then) he wipes off the edge of the razor, (reciting the mantra) "you have shaved as a shaver his hair the wounding, the well shaped, purify his head but do not take away his life".

The *DCA* mentions that the prefix 'ni' in (the word) 'nimrjet' is understood by some to suggest that wiping should be performed upwards. Others are of view that it should be performed downwards. The *DCA* clarifies that it should be wiped downwards. The *NCA* (p.41) and the *HCA* (p.69) also maintain that the razor should be wiped downwards.

1.17.16-18 : (The father) instructs the barber 'Doing whatever is to be done with warm and cold water without injuring the child, cut (his hair) decently' and makes (his hair) arranged according to his family tradition. (Only) rites are performed for girls.

The *DCA* mentions that the top knot (*s'ikhā*) is maintained with one, three or five knots. In respect of girls, the rites are performed and no sacrifice should be performed⁹⁰. The *NCA* is of view that the top knot is maintained on the front or back side of the head as per the family tradition (*loc.cit*). The *HCA* (*loc.cit*) cites the *ĀPDS* (1.3.10.8) which favours maintenance of top knot at the time of haircutting.

GODĀNA

1. 18. 1-3 : Thereby, *godāna* (i.e. the ceremony of shaving the beard, is declared). In the sixteenth year. Instead of the word 'hair' (each time it occurs in the mantras) he should put the word 'beard'.

The *DCA* mentions that the *Sūtrakāra* has indicated specific differences of this ceremony with *caula*. It indicates that while all other rites remain similar with *caula*, the substitution of the word 'beard' for 'hair' occurs not only in the mantras, but also in the rites. Hence, the prescription in 1.17.8 to place the Kus'a bunches in hair on right side of the head is to be modified for insertion on the right side of the *beard*⁹¹.

According to the *NCA* (*loc.cit*), this ceremony is performed in the sixteenth year (of a person) indicates that he, being no more a child, should not sit on the lap of his mother.

1. 18. 4-9 : Here, they moisten the beard with (the mantra), 'Purify his head and his face, but do not take away his life'. He gives orders (to the barber with the words) 'Arrange his hair, his beard, the hair of his body and his nail,

ending in the north'. Having bathed and silently stood during rest of the day, let him break his silence in the presence of his teacher, (saying to him) 'I give (you) a gift'. An ox and a cow are the sacrificial fee. Let the teacher impose on the student, the observances of vow (declared in *upanayana*) for one year.

The *DCA* mentions that while moistening the beard, there should be no moistening of hair. The person should not occupy a seat while restraining his speech. The observance of vow commences from the morning of the next day⁹². The *NCA* (*loc.cit*) is of view that one who survives only on begging may alternatively give his own belongings like scarf etc. The *HCA* (*loc.cit*) states that while observing restrain over speech he should not move from one place to another. The *ACA* offers rather a peculiar explanation of the term '*godāna*'. According to it, when a person sleeps either of his cheeks rests on earth (*go*). As shaving of the cheeks is intended in this ceremony, it is named as '*godāna*'⁹³.

UPANAYANA

1. 19. 1-6 : Let him initiate a Brāhmaṇa at the age of eight (the age being counted either from birth or conception), a Kṣatriya at eleven and a Vaiśya at twelve. The time (for initiation) is not crossed for a Brāhmaṇa till he is sixteen, a Kṣatriya till twenty-two and a Vaiśya till twenty-four. Beyond this (age), they (if not initiated) become *patitasāvitṛikas*.

The *DCA* mentions that counting of age for all classes may be from birth or conception⁹⁴.

1. 19. 8 : (For *upanayana*, at the out set), the boy is decorated and properly shaved. He wears a new cloth as the upper garment. If he wears skin, a Brāhmaṇa should wear that of an Eṇa deer, a Kṣatriya of a Ruru deer and a Vaiśya of a goat.

The *HCA* mentions that at the time of giving clothes, *yajñopavīta* should also be given. It cites the *BGS* 2. 5.7 which prescribes the mantra for giving *yajñopavīta* to the student in *upanayana*. The *ĀCĀ* also mentions this mantra for giving *yajñopavīta* and comments on it while discussing on girdle and staff⁹⁵.

1. 19. 9 : If cloth should be worn, it should be a coloured one; of a Brāhmaṇa, it should be reddish yellow, of a Kṣatriya dyed with madder, of a Vaisya yellow.

The *DCĀ* opines that the words in this *Sūtra* should be arranged in a manner to allow provision for wearing white garments at the time of *upanayana*. Hence, the word ‘yadi’ should be read before ‘raktāni’ (and not before ‘vāsāmsi’) so that wearing coloured garment would be optional (allowing provision) for wearing white garment⁹⁶.

- 1: 19. 10-11: The girdle of a Brāhmaṇa boy should be of Muñja grass; of a Kṣatriya, bow-string; of a Vaisya, wool.

Although there is no such indication in the *Sūtra*, the *DCĀ* (p. 102) interprets here allowing privilege to the higher classes. According to it, the Brāhmaṇa can have any three types of girdle, the choice of a Kṣatriya is restricted to the two i.e. bow-string and wool, and a Vaisya has no choice.

- 1.19.12-1.20.1: The staff of a Brāhmaṇa is of the Palās'a, of a Kṣatriya, the Udumbara and of a Vaisya, the Bilva. The size of the staff for a Brāhmaṇa is up to the top of his hair; of a Kṣatriya, up to his fore-head; of a Vaisya, upto his nose or any (kind of staff) may be used by any student.

According to the *HCA* (p.76), the staff should have its covering (*satvaca*); curved like a sacrificial post and not ugly to look at.

1. 20. 2 : The teacher offers oblations when the student touches him.

According to the *NCA*, (p.45) the student enters through *tīrtha* and sits on the right side of the teacher. According to it, after placing of *ājya* pot on the *barhis*, the student touches the teacher. Then he (the teacher) performs the rites beginning with offering of *ājyabhāga* oblations before he offers the principal oblations.

1. 20. 3-5 : On the northern side of the fire, he (the teacher) stands facing to the east and the other (i.e., the student) to the west. After filling the hollow of (his and the student's) hands with water reciting 'That we choose of Savitr' etc. (*RV* 5. 82.1), he pours water in the hollow of his (student's) hands to overflow. (Pouring each time like this), he catches thrice his (student's) hands reciting 'By the impulse of god Savitr, with the arms of two As'vinis, with Puṣan's hands. I catch hold of your hand, NN'. Reciting "Savitr has taken hold of your hand" he pours out second time. On the third time he recites 'Agni is your teacher'.

According to the *DCA*, some other person should fill the hollow of the teacher's hands⁹⁷. The *ĀCĀ* (*loc.cit*) mentions that he should also fill the hollow of the student's hands and the teacher only pours out the water which flows over the filled hollow of the student's hands.

1. 20. 6 : The teacher makes him look at the sun reciting 'God Savitr, this is your pupil, protect him, he may not die'.

The *DCA* rejects the view of some that this mantra should be split into two parts so as to be recited by the teacher and the student. According to it, the entire mantra is recited by the teacher himself⁹⁸.

1. 20. 7 : (The teacher recites) 'You are the Brahamacārin of Ka, you are the Brahmācārin of Prāṇa, Ka is initiating you for Ka, I am delivering you to Ka'.

The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) mention that the teacher should deliver the student to these deities with this mantra because this has been indicated (*mantralinga*) in the mantra.

1.20.8-21.3 : (The teacher) turns round (the student) towards right reciting the first half of the mantra ‘A youth well-attired and well dressed has come here’ (*RV.3.8.4*). (The teacher) touches both shoulders (of the student) reciting the rest of the mantra and places his hand on his (students) heart. While wiping around the fire, the student puts fuel into it (the fire) silently. Whatever is done for Prajāpati is performed silently and it is known that Brahmacārin by doing so belongs to Prajāpati. According to some teachers, he may put fuel reciting (the mantra). “I have brought a piece of wood to the fire, to the great Jātavedas. O Agni, through that piece of wood, you increase (and) through Brahman, we may increase, *svāhā*”. Then he touches the fire and wipes his face thrice with the mantra (see 1.21.4) because by doing so it is known that he smears splendour with himself.

The *DCĀ* mentions that the fire used here by the student is consecrated (at the time of performing the sacrifice, cf.1.20.2). So the student should not perform rites like wiping around the fire before this rite. On subsequent occasions of approaching the fire (in the morning and the evening, cf.1.22.6), wiping is performed⁹⁹. The *HCA* (p.79) mentions that opinion is divided whether there should be wiping by the student (around the fire) on the day of *upanayana*.

1. 21. 4 : (The student) approaches the fire reciting “May Agni bestow insight on me along with offspring and splendour, may Indra bestow insight on me along with offspring and strength, may Sūrya bestow insight on me along with offspring and radiance .O Agni may I become vigorous by your vigour, may I obtain the consuming power by your consuming power³”.

The *HCA* mentions that this mantra should be recited by the student every day in his daily rite of approaching the fire. It further states that after this rite, he puts marks of ashes (on different parts of his body, p.80-81) as per the custom.

1. 21. 5-6 : Bending his knee and approaching his teacher, the student prays “Recite Sir, the *Sāvitṛī*, teach me Sir.” Touching both of his (student's) hands together with his garment, he (the teacher) recites the *Sāvitṛī* (mantra) *pāda* by *pāda*, (then) hemistich by hemistich (and finally) the full mantra (or), he (the teacher) should make his (student) recite (the *Sāvitṛī* mantra) according to his (student's) capacity.

The *DCA* (p.107) mentions that approaching the teacher means touching the feet of the teacher. The *NCA* mentions that the student bends his right knee¹⁰⁰. The *HCA* (*loc.cit*) clarifies that with his right hand, the student should touch the right feet (of the teacher) and with the left, the left feet. According to the *ACA*, approaching the teacher means performing “*namaskāra*” (salutation) to the teacher¹⁰¹.

- 1.21.7-22.2 : With fingers of (his) hand raised upwards, (the teacher) places it on his (student's) heart (reciting) ‘ I carry your heart to my resolution. Let your mind follow my mind, follow my words as your only resolution. Let Brhaspati unite you with me.’ Tying the girdle and giving (him) the staff (the teacher) instructs (the rule of) *brahmacharya* “studentship’ . You are a student, sip water, do your duty, do not sleep in the day time, be obliged to (your) teacher (and) study the “*Veda*”.

The *DCA* (p.108-109) is of view that the injunction, ‘the student should obey his teacher’ means that when he has to sleep, drink, eat or read, he should perform them with the permission of his teacher. According to the *NCA* (p.48), the prescription that the student should sip water means that he should do this after attending call of

nature. 'Doing duty' means performing his morning and evening rites. It further mentions that after instructing these, the teacher should offer *svistakṛt* oblation and perform the rites due at the end of the sacrifice. According to the *HCA*, the injunction that the student should do his duty means that he should beg food and put fuel in the fire (daily).

1.22.3-6 : The studentship for the study of (one) *Veda* continues upto twelve years or till one completes the study of it. (During this period the student) begs alms daily and collects fuel (for worship of fire) in the morning and evening.

According to the *DCA*, the prescription here that the student should study the *Veda* till its completion means that the study of the *Veda* can be closed before or after twelve years. In this way, according to him, three types of *Snātakas* are indicated. If observing vow for twelve years and completing his study, one takes bath (due at the end of studentship) he is called *Vidyāvratasnātaka*. If one completes his study and takes bath without observing vow for twelve years, he is called *Vidyāsnātaka*. If a student observes vow for twelve years and then takes bath before completing the study, he is called *Vratasnātaka*. It further mentions that the '*Veda*' includes also the texts like the *Mahānāmni* mantras and the *Upaniṣad* apart from the *Samhitās* and the *Brāhmaṇas*. The *ĀGS* (3.9.4) mentions that at the end of his study, the student approaches his teacher with money in *samāvartana* ceremony¹⁰². Here, the *DCA* is of view that *vidyānte* "at the end of the study" does not necessarily means that the student should complete the entire study of the *Veda*. He may reach the end of the *Veda* like the *Āraṇyakas* and *Upaniṣads* and omit some portions in the middle of it. It, however, considers that the study of the *Rahasya* (i.e., the *Upaniṣad*) is necessary. For convenience, the student may omit the portion in the middle of the *Veda* (*loc.cit*). The *HCA* cites the *ĀPDS* (1.1.2.11-16) which mentions that after *upanayana*, the student should stay in the abode of his teacher. He may undertake the study for fortyeight or

thirtysix or twentyfour or twelve years depending on whether he intends to study four, or three or two or one *Veda*. Citing the *MS* (3.2) and *YS* (1.52), it maintains that one should study all the Vedas or two at least one, maintain the *brahmacarya* and then he marry a girl with requisite merit (*loc.cit*). The *DCA* further mentions that from the repetition of the expression *sāyamprataḥ* ‘evening and morning’ in these two consecutive *Sūtras* (cf. 1.22.5,6), it is suggested that they should be considered separately for their interpretation. The rite of begging should not be conditional to that of collecting fuels. Thus, everyday the student should collect fuel but if he has sufficient food for himself and his teacher, he may not go out for begging.¹⁰³

The *NCA* (*loc.cit*) mentions that the repetition in ‘*sayam prataḥ*’ suggests here that one may first collect the fuel or he may first go out for begging and there is no restriction that he should perform these two rites in the order as they are mentioned by the *Sūtrakāra*.

1.22.7-10 : Let him beg a male person who does not refuse or a lady who does not refuse. He says ‘Give alms Sir’ or ‘Give *anupravacāṇīya* Sir.’ Submitting whatever he gets to his teacher he awaits till the end of the day. At the evening, he cooks for (the sacrifice) due after his study and feeding the Brāhmaṇas and when (he has) cooked (he) informs (his) teacher.

The food is cooked as per the procedure of *pākayajña* according to the *DCA*.¹⁰⁴

1.22.11-15 : Being touched (by the student), he (the teacher) offers oblations (in the sacrifice) first with the mantra ‘The wonderful lord of the assembly’ (*RV* 1.18.6) the second with the *Sāvitrī* (mantra, *RV* 3.62.10), (on other occasions) whatever has been taught, the third to the Ṛṣis, and the fourth is *svīṣṭakṛt* (oblation).

The *DCA* observes that some want to offer as many oblations as the number of *Maṇḍalas* or *Ṛṣis* or *Anuvākas* or *Sūktas* or mantras which are taught on that day. On the day of *upanayana*, there is no confusion because only the *Sāvitrī* mantra is taught on that day¹⁰⁵. It mentions that according to some, the third oblation consists of offering to all the *Ṛṣis* individually whose mantras are taught. According to others, collectively only one oblation is offered with the mantra “*ṛṣibhyaḥ svāhā*.” The *DCA* favours this view and the *NCA*, *HCA* and *ACA* also have same view here.¹⁰⁶ The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) maintain that as the two *ājyabhāga* oblations are not offered in this sacrifice, *sviṣṭakṛt* oblation is mentioned here as the fourth oblation.

1.22.16 : (Then) the Brāhmaṇas are served with food. They should be asked (by the teacher) to declare the closure of the study of the Veda.

According to the *NCA* (*loc.cit*) after performing *anupravacaniya* sacrifice, the teacher performs the rites up to *samsthājapa*.

VOW OF THE STUDENT

1.22.17 : For three nights or twelve nights or one year the student should not eat alkaline or saline food. He sleeps on the ground.

According to the *DCA* (p.114-115), the restriction mentioned here suggests that there is no restriction for food before *upanayana*. Citing the *APGS* 4.10.5, the *HCA* (p.86) mentions that the student eats something before his *upanayana*.

1.22.18-19 : When (the student has) observed the vow, *medhājānana* “rite for the promotion of intelligence” is performed (for the student). (For this, the student) sprinkles water thrice from a pitcher in *pradakṣiṇa* “circumbulating from left to right” around a *Palāśa* tree grown in a

direction which is not censured and which has one root (i.e., having no branch) or a Kus'a bunch; in the absence of a Palās'a (tree) when the teacher makes him recite 'O glorious one, you are glorious, O glorious one, lead me to glory. You are the preserver of the treasure of sacrifice for the gods. Similarly may I become the preserver of treasure of the *Veda* for men'.

The *DCA* clarifies that the south, south-east and south-west directions are not censured (*aninditā*). According to it, in the absence of the Palās'a tree having one root any other Palās'a tree should be approached which may have many branches failing which the student should sprinkle on a Kus'a bunch. Regarding the conditions that the student should observe vow before this rite, it mentions that the vow is obligatory whenever *medhājanana* is performed. In the case of reinitiation, observance of the vow is not necessary if *medhājanana* is not performed.¹⁰⁷ The *HCA* (*loc.cit*) mentions that there are different views in interpreting, the word *ekamūla* "one rooted (Palās'a tree)." Some are of view that other branches of this tree should be cut off and the tree can be made one branched for its use in this rite. Some are of view that the Palās'a tree should be one branched near its root and others are of opinion that this tree should be naturally one branched.

1.22.22-27 : Thus for one who has not been initiated before. Now as regards one who has been initiated before. The hair cutting is optional. (So also) the production of intelligence. On the giving in charge, there are no expressed rules and on the time. (The teacher should recite as) the *Sāvitrī* (mantra, the mantra): 'That we choose of god Sāvitr,' (RV 5. 82.1)

The *DCA* (p.116) mentions that when a person wants to undertake the study of another *Veda*, he should be reinitiated in the above manner. Such a person observes *brahmacarya* (again for the study of another *Veda*, after observing the same for the

Veda he had already studied). The *NCA* (p.52) mentions that the mantra 'that we choose of god Sāvitr' (*RV* 5.82.1) is recited at the time of reinitiation which is due as *prāyas'citta*. It further mentions that for performing the reinitiation, it is not necessary to await for the time like 'during the northern course of the sun' etc. (1.4.1.). The *HCA* mentions that by prescribing the rules for reinitiation, the *Sūtrakāra* has indicated that for the study of each *Veda*, one should be initiated separately. It also records the practice of some who do not need further *upanayana* for the study of other *Vedas*. According to it, the prescription of performing *upanayana* at the age of eight etc. (1.17.1-6) is **not** observed in case of reinitiation.

S'RAVAṆĀ

2.1.1-2 : *S'ravaṇā* ceremony is performed on the full moon day of the *S'rāvaṇa* month. Having filled a new jug with flour of fried barley, he lays (this jug) and a spoon for offering the *balis* on new strings of a carrying pole (and suspends them).

According to the *DCA*, even if the full moon day of the *S'rāvaṇa* falls on some other Nakṣatra this ceremony should be performed ¹⁰⁸. The *HCA* observes that when the sun remains in the constellation 'Leo' on the new moon day, the full moon day coming after that is known as *S'rāvaṇī*. It clarifies that *s'ravaṇā* is performed every year. It also states that *sarpābali* rite is also narrated here with *s'ravaṇā*, for the reason that they are performed at the same time (*loc.cit*).

2. 1. 3 : Preparing fried barley grains he smears half of them with butter.

According to the *DCA*, this is performed during the day time. No consecration is made for the butter used in this rite ¹⁰⁹.

2. 1. 4 : After the sun set, he prepares a mess of cooked food and a cake in one dish and offers sacrifice (of the cooked food) with the four mantras, 'Agni, lead us on a good path to wealth' (*RV* 1.189.1-4), mantra by mantra. (There he offers the cake as oblation carrying it with his hand) in one dish with (the mantra), 'To the steady one, the earth demon *svāhā* !'

The *DCA* mentions that the procedure prescribed for cooking (i.e., of the *sthālīpāka*) are not followed in preparing the flour of barley and fried grains.¹¹⁰ The *NCA* (*loc.cit*) mentions that these substances are prepared in the kitchen (*laukika*) fire and *sthālīpāka* on the *aupāsana* (sacred domestic) fire. When the fire is moved around the clarified butter (*paryagnikaraṇa*), these substances are also included. During the purification of *ājya*, water is sprinkled on the flour of fried barley grains. The *DCA* further mentions that as there is no second offering, the procedure of cutting (i.e., *avaḍāna*) does not take place. The cake is offered in total. Rites of spreading (*upastaraṇa*) and sprinkling (*abhighāraṇa*) are, however, due on the cake. The performer first spreads *ājya* on his right hand and then places the cake on it. As the right hand is engaged in this way, the spreading and sprinkling are performed with the left hand. The *HCA* (*loc.cit*) mentions that while reciting the mantras (*RV* 1.189.1-4), "*svāhā*" should not be uttered. It is clear from the expression *pratyrcam* (with the mantras). Hence, oblations are offered immediately after recitation of the mantra.¹¹¹

2.1.5-7 : (The cake) should be (entirely) immersed (in butter), or its back (may only be left out). With (the mantra), 'Agni, do not deliver us to evil' (*RV* 1.189.5) he sacrifices over it (the butter) in which it had lain. With (the mantra), 'May the steeds at our invocation be for a blessing to us' (*RV* 7.38.7) (he sacrifices) the besmeared grains with his joined hands.

The *DCA* observes that here both the hands of the performer are joined together in offering the sacrifice. Hence, acts of spreading *ājya* on hands of the performer, division of the fried grains, sprinkling *ājya* on each portion of the fried grains and the procedure of cutting oblation (*avadāna*) are performed by some other person.¹¹²

2. 1. 8 : The other (grains) he should give to his people.

The *DCA* (*loc.cit*) clarifies that these are the grains which are not smeared with clarified butter. It mentions that those who consider *s' ravaṇā* and *sarpabali* as different rites, offer *sviṣṭakṛt* oblation after giving the fried grains to their people. Others offer *sviṣṭakṛt* oblation at the end. The *NCA* (*loc.cit*), however, wants that after this rite, *sviṣṭakṛt* oblation should be offered with portions of barley and cooked rice (*sthālīpāka*). The *HCA* (*loc.cit*) mentions that these rites are performed inside the house.

2. 1. 9 : Out of the jug, he fills a spoon with flour, goes out (of the house) to the east, pours water on the ground on a clean spot, sacrifices with (the mantra), 'To the divine hosts of the serpents *svāhā* !' and does reverence to them, with (the mantra). 'The serpents which are terrestrial, which are aerial, which are celestial, which dwell in the directions (of the horizon) - to them, I have brought this *bali*. To them, I give over this *bali*'.

According to the *DCA*, the mentions of the 'clean spot' indicates that unlike other occasions, here the offering is not made over the fire. It further mentions that some consider forest as naturally clean.

2. 1. 10 : Going round (the *bali*) from left to right, he sits down to the west of the *bali* with (the words), 'You are the serpents, you are the lord of the creeping serpents; by food you protect men; by cake, the serpents; by

sacrifice, the gods. To me, being in you, the serpents being in you should do no harm. I give over the firm one (i.e., the spoon) to you’.

The *DCA* observes that the presence of the word *bali* (in the *Sūtra*) restricts the word ‘*paścāt*’ in the sense of the direction ¹¹³. The *NCA* (*loc.cit*) is of opinion that this mantra should be murmured. It cites the view that the indication in the mantra (*mantralinga*) may be explored to know the procedure where there is no specific mention. Different patterns of recitation viz, *japa*, *anumantraṇa*, *abhimantraṇa*, *upasthāna* and *mantrakaraṇa* are all uttered in murmur (*upāṅśu*) in domestic rites.

2.1.11-13 : Firm one, (I give) N.N. (in charge) to you !, firm one (I give) N.N. (in charge) to you’ ! -with (these words he gives) his people, man by man (in charge to the serpent god). ‘Firm one, I give myself in charge to you !’ -with these words himself at the end. Let no one step between it (i.e. the *bali*, and the sacrificer), until the giving in charge has been performed.

The *DCA* (p.141) observes that when someone performs this rite on behalf of the performer, he should utter the name of the performer (cf. *HCA*, p.105). The *DCA* (*loc.cit*) further mentions that some want that no one should step between the fire and the sacrificer. The *NCA* (p.62) mentions that while giving (in charge to the serpent god), the sacrificer should do so first for his son, then unmarried daughter and then his wife in this order, before he offers himself.

2.1.14-15 : With (the mantra), ‘To the divine hosts of the serpents *svāhā* !’ . Let him offer *bali* in the evening and in the morning, till *pratyavarohana* (i.e, the ceremony of ‘redescent’). Some count the days till *pratyavarohana* and offer the due number of *balis* on that day (on which *s’raṇā* ceremony is performed).

The *DCA* mentions that while offering *bali* on other days the procedure prescribed for the first day is not observed. One, however, takes out the flour and the spoon and offers *bali* on a clean spot ¹¹⁴. The *HCA* (*loc.cit*) clarifies that other persons should not follow and the murmuring of the mantra is not prescribed while offering *balis* on subsequent days. The *DCA* observes that while offering all the *balis* on one day, counting must be made taking into account how many days that particular month has. If there is any extra month (due to the *Malamāsa*) it's days are also counted. The *NCA* clarifies that considering that twice in each day *bali* has to be offered (i.e, in the morning and evening), the exact number of *balis* is to be decided. Counting of days should start from the new moon day of the *S'ravanā* and extend up to the fourteenth day of the bright half or the full moon day of the *Mārgasīrṣa* ¹¹⁵.

ĀS'VAJUJĪ

2.2.1-2 : On the full moon day of *Ās'vajuk*, *ās'vajujī* (ceremony is performed). Having adorned the house, having bathed and put on clean garments they should pour out a mess of cooked food for *Pas'upati* and should sacrifice it (with the mantra) 'To *Pas'upati*, to *S'iva*, to *Samkara*, to *Prṣātaka svāhā* !'.

The *DCA* clarifies that adorning means here that the house should be smeared with cowdung. The performer utters 'Agreeable to *Pas'upati*' at the time of pouring out of the oblation (*nirvāpa*). It is indicated that elsewhere, if mantra is prescribed for offering oblation and no mantra for (the rite of) pouring out, one should pour out silently¹¹⁶. Plurality in the expression '*juhuyuh*' (they sacrifice) means that when the oblation is offered, the performer should recite the mantra and others should meditate it (*loc.cit*). The *NCA*, however, mentions that others touch the performer when he offers oblation (*loc.cit*). The *HCA* mentions these two practices as the alternatives

(*loc.cit*). The *NCA* further mentions that the rite of sprinkling should also be performed with recitation of the mantra. It is indicated here that elsewhere if no mantra is recited for pouring out, one should also sprinkle silently. According to it as well as the *HCA* (p.106-107), even if the moon does not remain with the Ās'vajuk Nakṣatra on the full moon day, this ceremony should also be performed. The performer and all his family members take special bath which is different from the bath for cleanliness ordained in the *Smṛti*-texts (*NCA*, *loc.cit*). The clean garment means here white garment (*NCA*, *loc.cit*, *Ā CA*, *loc.cit*). The *NCA* further mentions that a portion of *sthālīpāka* is offered here as oblation (*loc.cit*). The *HCA* is of the view that when oblation is poured out, family members should not meditate the attributes of Paśupati mentioned in the mantra because Paśupati (Śiva) is free from any attribute (*nirguṇa*). Hence, they should meditate only the letters of (the word) "pas'upati" (*loc.cit*).

2. 2. 3 : He should sacrifice with his joined hands a mixture of curd and butter (*prṣātaka*) with the mantra ' May what is deficient be made full to me; may what is full, not decay, to me. To *prṣātaka Svāhā* !'.

The *DCA* mentions that *prṣātaka* is prepared by adding clarified butter with milk ¹¹⁷. According to the *NCA* (*loc.cit*) somebody other than the performer performs spreading and sprinkling of *ājya*. According to it, solid offerings are taken out and offered through the hand and in an animal sacrifice, the "svadhiti" (a knife with blades on its two sides) is used for this purpose. Liquid offerings are offered through the *sruva*. *Prṣātaka* being liquid, is offered here through the *sruva*. Separate portions are taken out of the cooked food. Added with *prṣātaka* these are offered as *sviṣṭakṛt* oblation. Rites upto this are considered as *ās'vajujī*. The *HCA* cites the *KhGS* 3.3.3 (*payasyeva nayedājyam tatprṣātakam*) as the practice of the Chāndogas (Sāmavedins) to prepare *prṣātaka*. Citing the *ĀGS* 4.9.22 (*sarvarudrayajñeṣu dis'āṁrupa sthāpanam*) 'in all sacrifices directed to Rudra, quarters are to be approached (with

reverence to Rudra),’ the *HCA* further maintains that in this ceremony also, one should approach the quarters reciting the *Sūktas* (beginning with) “*kadrudrāya*”(RV 1.43), “*imā rudrāya*”(RV 1.114), “*ā te pitah*”(RV 2.33) and “*imā rudrāya sthiradhanvane*”(RV 7.46.)¹¹⁸.

2. 2. 4-5 : ‘United with the seasons, united with the manners, united with Indra and Agni, *svāhā* ! United with the seasons, united with the manners united with Vis’vedevās, *svāhā* ! united with the seasons, united with the manners, united with Heaven and Earth, *svāhā* !’ - with (these mantras) a mess of cooked food is offered at *āgrayana* sacrifice by one who has set up the (*s’rauta*) fires. Also by one, who has not set up the (*s’rauta*) fires (the same offering is performed) in the (sacred) domestic fire.

The *DCA* mentions that the offering of the cooked food (*sthālīpāka*) of an *Āhitāgni* is performed in the *āhavanīya* fire. In order that the procedure of preparing *sthālīpāka* should be followed here, it prescribes *āgrayana* of an *Āhitāgni* (in the *GS*)¹¹⁹. The *NCA* (*loc.cit*) mentions that after offering *svistakṛt* oblation, the performer should take out a portion of the cooked food and place it on his left hand. He touches the same with his right hand with the mantra “*prajāpataye tvā*” (*VS* 23.:2-4, *ĀS’S* 2.9.9), partakes (it) with (the mantra) “*bhadrānnah s’reyah*” (*TS* 5.7.2-4, *ĀS’S* 2.9.10). Sipping water and sitting there, he touches his navel with ‘*amo’si*’ (*ĀS’S* 2.9.10). The wife of the householder also partakes from the middle of the remnants of the oblation silently. This procedure is followed in *āgrayana* for both the *Āhitāgni* and *Anāhitāgni*. The *NCA* further cites the *ĀS’S* 2.9.3 for the time of performing *āgrayana* ceremony. Devatrāta, the commentator mentions that the word ‘*trpta*’ (in the *ĀS’S* 2.9.3: *yadā varṣasya trptaḥ*,....) indicates that part of the year when all the sacrifices are performed and people do not want any rain (*niṣpnnēṣveva iḥyāyām prāptāyām lokastrptaḥ syāt trptīm prāpnoti alam vṛṣṭyeti/atha tadānīmeva āgrayanena yajeta*). The *NCA* is of view that this time is the Autumn (season). This

ceremony is performed on a *parva*. By an *Anāhitāgni*, *yavāgrayana* is not performed. The *S'yāmāka* (*panicum frumentaceum*) grains are only spread on the grass and no *āgrayana* is performed. The oblation is offered by name to Soma. If the performer is an *Āhitāgni* and is unable to pass through the rites prescribed in the *S'rauta*-text (i.e., *ĀS'S* 2.9.1-14), the rites mentioned here should be performed. This is necessary because the *ĀS'S* 2.9.2 mentions that an *Āhitāgni* should not partake new grains without offering oblation (in *āgrayana*).

PRATYAVAROHANA

2. 3. 1-2 : On the full moon of the (month) *Mārgasīrṣa*, the 'redescent' is performed on the fourteenth (Tithi) or on the Tithi of the full moon (itself).

According to the *DCĀ*, the mention of the fourteenth Tithi along with the full moon day makes it clear that this ceremony is due on the fourteenth Tithi of the bright half of the month and not on the same Tithi of the dark half¹²⁰. The *HCA* (*loc.cit*) mentions that performance of this ceremony has been prescribed in other texts after the winter (cp. *ĀPGS* 7.19.8: *hemantapratyavarohanam*). After the winter, people descend from the bed made up of the *Palās*'s wood etc. (which they use in winter). This explains the designation of this ceremony as *pratyavarohana*.

2. 3. 3 : Having again renovate the house by (giving a new) coating (to the walls), by spreading out (a new roof) and by levelling (the floor), they should sacrifice after sun set (oblations) of milk-rice with (the mantra), 'Beat away, O white one, with your foot, with the fore-foot and with the hind-foot, these seven daughters of Varuṇa and all which belong to the king's tribe *svāhā* !. Within the dominion of the white one no serpent has killed anything. To the white one, the son of *Vidārva*, adoration ! *svāhā* !'.

The *DCA* (p.145) mentions that levelling is necessary for the floor because it becomes uneven due to rain. The smearing is prescribed for the walls and thatching for the roof. The plurality in 'they sacrifice' indicates that while the householder performs the sacrifice, the other members of the family touch him. The *NCA* (p.65) is of opinion that as the subordinate rites have no separate time other than that of their principal rite, smearing etc. are performed during the sun set.

2. 3. 4 : Here no oblation to (Agni) *Sviṣṭakṛt* (is offered in the sacrifice).

The *DCA* mentions the word *atra* 'here' suggests that no *sviṣṭakṛt* oblation should be offered in this ceremony. As this prohibition occurs after the prescription of the principal oblations, it would have been understood that *sviṣṭakṛt* oblation should not be offered after the principal oblations. In fact, according to some, *sviṣṭakṛt* oblation is offered in the domestic ceremonies after the principal rites and according to others after all the rites. The *Sūtrakāra* wants that no *sviṣṭakṛt* oblation should be offered in *pratyavarohana*.¹²¹

2. 3. 5 : 'May we remain secured from Prajāpati's son's' - thus he murmurs while looking at the fire. (Saying), 'Be happy and friendly to us' - he should think in his mind of the winter.

The *DCA* mentions that the use of the word *manas* 'mind' indicates that, the attributes of winter should not be meditated. The performer should meditate only the word 'Hemanta' with the case-ending due in addressing someone¹²².

2. 3. 6 : On the western side of the fire, he sits down on a well spread layer (of straw) and murmurs (the mantra), 'Be soft, O earth' (*RV* 1.22.15) and then lies down (on that layer) with his people, with head to the east and face to the north.

According to *NCA* (*loc.cit*), the bed is named here as ‘*svastara*’ because the performer himself spreads it in order to sleep. The *HCA* (*loc.cit*) mentions that this bed is spread with *Palās*’a branches etc.

2. 3. 7-12 : The others, as there is (space) in the room. Or, following on each other from the eldest to the youngest. Those who know the mantras, should murmur them. Arising, (they should) three times (murmur the mantra), ‘From that place may the gods bless us’ (*RV* 1.22.16). The same (mantra) a fourth time with their faces to the south, to the west, and to the north. They rise and murmur the hymns sacred to the sun and the auspicious hymns. Having prepared the food and given (from it) to the *Brāhmaṇas* to eat, he should cause (them) to pronounce auspicious words.

According to the *DCA*, by the expression ‘those who know mantras’ it is understood that they should know the mantras beginning with “*syenā prthivī bhava*” (*RV* 1.22.15) and “*ato devā avantu naḥ*” (*RV* 1.22.16) and the *Sūktas* designated as the *Sauryāṇi* and *Svastyayanāni*. The following *Sūktas* are *Sauryāṇi* : “*sūryo no divaḥ*” (*RV* 10.158), “*udu tyam jātavedasam*” (*RV* 1.50), “*citram devānām*” (*RV* 1.115), “*namo mitrasya*” (*RV* 10.37). The following *Sūktas* are the *Svastyayanāni* : “*āno bhadraḥ*” (*RV* 1.89), “*svasti no mimitām*” (*RV* 5.51.11-15) and “*parāvato ye didhiṣanta*” (*RV* 10.63). The *DCA* clarifies that mantra “*ato devā*” (*RV* 1.22.16) is muttered three times facing to the east and then as this mantra is in the *Gāyatrī* metre, they mutter each of the three *pādas* facing to respectively the south, west and north. The *DCA* further mentions that upto this rite, *pratyavarohana* ceremony continues. Then the participants sleep wherever they like¹²³. The *HCA* (*loc.cit*) cites the *ĀPGS* (8.19.9-12) and is of the view that the manner they arise is the same as they sleep. First, the father sleeps, to his right side mother sleeps and other members in respect of their seniority sleep on the right side of their seniors. Before muttering the mantras, they touch the earth. After muttering the *Sauryāṇi* mantras,

they offer food to the Brāhmaṇas which is consecrated. The *DCA* (*loc.cit*, cf. *NCA* , *loc.cit*) further mentions that when sun rises (in the morning), the Brāhmaṇas are served with food. The porridge prepared from unpounded rice or barley grains and *caru* should not be served to them as these are not consecrated. In *upanayana*, *caru* is served to the Brāhmaṇas in *anupravacanīya* rite. According to the *ACA* , by performing the *devayajña* etc., one should consecrate the rice. Along with this rice, vegetables and *apūpa* are served to the Brāhmaṇas ¹²⁴.

ASTAKĀ

2. 4. 1-2 : On the eighth day of the four dark fortnights of the two seasons of Hemanta and Śiś'ira, *aṣṭakās* are celebrated. Alternatively (this ceremony may be performed) on any one (of these days).

The *DCA* mentions that from the specification that this is celebrated in four months, it is clear that no one should celebrate it on the eighth day of the dark fortnight of a Malamāsa (intercalary month). Further, in the texts like the *S'GS* (3.12.1) its performance is enjoined thrice. In order that no one should perform it thrice, it is necessary here to specify its performance for four times ¹²⁵. The *HCA* (*loc.cit*) cites from the *A PGS* (8.21.10) that *aṣṭakā* ceremony should be performed once in a year.

2. 4. 3 : On the pervious day, he should offer to the fathers.

According to the *DCA* , the word "father's" means here that offerings are made to the (deceased) father, grandfather and greatgrandfather. It rejects the view that the previous *Sūtra* (*ēkasyām vā*"2.4.2) is to be related with this *Sūtra* to convey the sense that out of all four *aṣṭakā* ceremonies at least in one, offerings should be made to the fathers ¹²⁶. Here Devasvāmin refers to the *vārtika* (1477: *yatascādvakālanimānam tataḥ pañcamī*) 'the fifth case ending is due is in a word which is considered as the

starting point of measuring time and distance' and observes that as seventh case ending is mentioned in the word (*ekasyām*) and not the fifth (where it would have been *ekasyāḥ*), it is clear that the previous *Sūtra* should not be related here in interpretation (*loc.cit*). Hence, it is clear that in all the ceremonies, he should offer to the fathers on the previous day. It also mentions that the procedure of offering the balis is the same as *pinḍapitryajña*. If one likes, he can feed the Brāhmaṇas according to the procedure prescribed in *pārvaṇas'rāddha* ¹²⁷.

2. 4. 4-5 : Boiled rice, rice boiled with sesamum seeds, rice-milk or cakes made of four *ś'arāvas* (of ground grain).

The *NCA* (*loc.cit*) mentions that as per the procedure mentioned in the *pinḍapitryajña*, one should prepare the three items viz; boiled rice, rice boiled with sesamum seeds and rice milk in the sacred domestic fire. As implements of different types and participation of women are expected in preparation of the cakes, these are prepared in the kitchen fire. Here, option rests that one can offer all these three items or the cake only. This specification relates to the items offered as oblation. For feeding the Brāhmaṇa, no restriction prevails.

2. 4. 6 : He sacrifices with the eight (mantras beginning with), 'May the lower (Fathers) and the higher arise' (*RV* 10.15.1. ff.) or with as many (mantras) as he likes.

The *DCA* mentions that the option mentioned here does not reduce the number of offerings to less than eight; one may offer more (than eight) oblations. The *NCA* (*loc.cit*) mentions that rites upto putting fuel-wood in the fire are performed according to the procedure of *pinḍapitryajña*. After their feet are washed and garments are given to them in the same manner as *pārvaṇas'rāddha*, portions are taken out from each of the three (items prepared) beginning with the boiled rice. Sprinkling ghee on

them and placing them before the Brāhmaṇas for their permission to offer them as oblation, he offers them over the fire reciting the mantra ‘ May the lower and the higher’ etc. (RV 10.15.1 ff.). Eight or fourteen oblations are offered here in place of the two prescribed in *pinḍapitṛyajña* (see *NCA*, p.131). For this purpose, he takes out through the *mekṣaṇa* (mixing rod) the oblations to be offered over the fire. He serves food to the Brāhmaṇas and seeks their permission relating to the rest of the food as it is done in *pārvaṇas rāddha* (4.8.11). Rites beginning with the laying (of *pinḍas* for the fathers etc.) upto taking out of the utensils (in duals after sprinkling water on them) are performed in the same manner as in *pinḍapitṛyajña* to conclude this *s rāddha*.

2. 4. 7 : Then on the next day, *aṣṭakās* (are celebrated) with an animal (sacrifice) and with a mess of cooked food.

According to the *DCA*, the mention *śvabhūte* ‘next day’ indicates that on the eighth day (of the dark fortnight) *aṣṭakā* ceremony is performed. If *pārvaṇas rāddha* is not performed on specified day, it may be performed on some other day with *prāyaścitta*. No such alternative date is admissible here due to the injunction that it is performed on the next day. The word “*ca*” (and) is used in the sense of *vā* (or). Hence, the prescription of the animal sacrifice is optional to the offering of a mess of cooked food¹²⁸. The *HCA* (*loc.cit*) cites from the *ĀPGS* 8.22.3 which mentions that the cow is touched with grass and then immolated in this ceremony.

2. 4. 8-11 : He may also give grass to an ox, or he may burn down brush-wood with fire with (the words); ‘this is my *aṣṭakā*.’ But he should not omit (celebration of) *aṣṭakā*.

The *DCA* (*loc.cit*) mentions that some mutter ‘this is my *aṣṭakā*’ while others only meditate it. There are others who only reflect that this is their *aṣṭakā*.

The *DCA* further, observes that these four procedures of celebrating *aṣṭakā* find mention here in order of their excellence. Hence, the practices which follow are inferiors ¹²⁹. According to the *NCA*, the ox given grass for this purpose should be fit to be yoked in a cart. It cites the *BGS* (2.11.58-59) that alternatively this ceremony may be celebrated by giving pitchers to those engaged in the study of the *Veda* or one may himself study the mantras prescribed for *s'rāddha*.

2. 4. 12 : Some state this (i.e., *aṣṭakā*) as sacred to the Vis'vedevās; some to the Agni; some to the Sun. Some state that the Night is it's deity; the Seasons; some, the Fathers; some, the Cattle.

The *DCA* mentions that oblations are offered with recitation of the mantras which indicate these deities (and not in the name of these deities) ¹³⁰. The *Sūtra*-texts commented in the *HCA* (p.115) and *ACA* (fo.143 a) omit the portion 'pas'udevatāmeke' and they do not comment on it accordingly.

2. 4. 13 : Killing the animal according to the procedure of animal sacrifice, omitting sprinkling (with water) and touching of the animal with a fresh branch, he should draw out the omentum and sacrifice it with (the mantra) "Carry the omentum, Jātavedas, to the fathers, where you know them resting afar. May streams of fat flow to them, may all these wishes be fulfilled, *svāhā*."

The *DCA* mentions that the prohibition of sprinkling pertains only to the animal sacrifice. Therefore, in *sthālīpāka*, sprinkling should not be omitted. By the mention that he should draw out the omentum, it is indicated that even if the deities are different, the mantra should be the same ¹³¹. The *HCA* (p.115) is of view that the performer should be in *prācīnāvīta* fashion through out this ceremony as it is sacred to the manes.

2. 4. 14 : Then (follow oblations) of the *avadāna* portions and the cooked food, two with (the two mantras), ‘Agni, lead us on a good path to wealth’ (*RV* 1.189.1,2.), (and other oblations with the mantras), ‘May summer, winter, the seasons be happy to us, happy the rainy season, safe to us; the autumn. The year be our lord who gives breath to us, may days and nights produce long life. *svāhā* ! Peaceful be the earth, happy the air, may the goddess Heaven give us safety. Happy be the quarters (of the horizon), the intermediate quarters, the upper quarters, may the waters, the lightnings protect us from all sides. *svāhā* !’. ‘May the waters, the rays carry our prayers (to the gods); may the creator, may the ocean turn away evil; may the past and the future, (may) all be safe to me, protected by Brahman, may I pour out songs. *svāhā* !’ ‘May all the Ādityas and the divine Vasus, the Rudras, the Protectors, the Maruts sit down (here). May Prajāpati, the abounding one, the highest ruler, bestow vigour, off spring, immortality on me. *svāhā* ! Prajāpati, no other one than you’ (*RV* 10.121.10).

The *DCA* mentions that even if offerings are made only from the mess of cooked food (and there is no animal sacrifice), the performer should offer oblation at (the end of each of these seven) mantras ¹³².

2. 4. 15 : The eighth (oblation) is that to the (Agni) *Svistakṛt*.

According to the *DCA* (p.157-158) for those who sacrifice *avadāna* portions and cooked mess of food together, *svistakṛt* oblation becomes the eighth oblation. Those who offer *avadāna* portions separately from cooked mess of food, first offer a *svistakṛt* oblation after offering *avadāna* portions for seven times. Then they offer the cooked mess of food for seven times and again offer another *svistakṛt* oblation. The *NCA* (p.70-71) and *HCA* (*loc.cit*) favour the offering of these two (i.e, the *sthālīpāka* and *avadānas*) together.

2. 4. 16 : He should serve food to the Brāhmaṇas, this has been said.

According to the *HCA* (p.117-118) the prescription (that at least nine Brāhmaṇas should be served with food or an uneven number of them) on *anvaṣṭakya* ceremony also pertains to this *Sūtra* (cf. *ĀGS* 2.5.16). It also cites the *ĀPGS* (8. 22.8-9) which mentions that the rites from offering of *sviṣṭakṛt* oblation to the offering of *pindaś* are performed in the same manner as in (*masi*) *s'rāddha* and according to some, *pindas* are offered on the next day. According to the *NCA* (p.71), after the sacrifice, performer causes the Brāhmaṇas wash their feet and receive garments (offered to them). A portion of the food prepared for feeding the Brāhmaṇas is taken out and smeared with ghee and offered over the fire from the hand. When the Brāhmaṇas take their food and sip water, the *pindas* are offered. They are prayed to announce 'the lucky day'. According to some, the Brāhmaṇas are served with food on the next day. The *ĀCĀ* (fo.146 a) mentions that the Brāhmaṇas are served with food in the same manner as in *pratyavarohana*¹³³.

ANVAṢṬAKYA

2. 5. 1-2 : On the following day, *anvaṣṭakya* (i.e., the ceremony following *aṣṭakā*, is performed). Preparing (a portion) of that same meat, establishing the fire on a surface inclined towards the south, fencing around it and making a door on it's north side(i.e., of the enclosure) strewing around (the fire) three times sacrificial grass with roots, without tossing it, turning the left side towards the fire, he should put down the things to be offered (as oblation, viz;) boiled rice, boiled rice with sesāmun seeds, rice-milk, meal-pap with curds, and meal-pap with honey.

The *DCA* mentions that as the procedure of *aṣṭakā* is to be followed in this ceremony, it is designated as *anvaṣṭakya*m. After consecrating the meat, it should be

served to the Brāhmaṇas. When the porridge of flour is mixed with curd, it becomes *dadhimantha*. When it is mixed with honey, it becomes *madhumantha*¹³⁴. Meat is not offered as oblation in the sacrificial fire in this ceremony (*loc.cit*). The *NCA* (*loc.cit*) and the *HCA* (*loc.cit*) mention that the spot for the sacrifice should be covered with Tiraskaraṇī 'curtain' etc. The *ACA* (*loc.cit*) mentions that it should be covered with cot etc.. According to the *NCA*, grass with roots should be spread (in the said manner in the *Sūtra*-text) after covering the spot. It mentions that covering is twice mentioned here to indicate that covering is not obligatory in all the sacrifices performed in the sacred domestic fire. The five types of oblations (viz, boiled rice, boiled rice mixed with sesamum, rice-milk, meal-pap with curds and meal-pap with honey) are to be placed at this time. In the domestic rites, the oblations are cooked in the sacred domestic fire and not in the kitchen fire. The word '*s'rapayitvā*' (having cooked) is mentioned here in the *Sūtra* to indicate that the rice should not be boiled in the kitchen fire although it is possible to do so. The procedure to be followed here should be the same as mentioned in *s'ravanā* (cf.2.1.4) where it is due in the sacred domestic fire. While drawing lines on the spot for performing the sacrifice, the performer should also draw two lines (for laying the *pinḍas*) and cover them with grass cut off from their roots with one stroke (*loc.cit*).

2. 5. 3-4 : The ceremony should be performed according to the procedure of *pinḍa-pitryajña*. Having sacrificed (portions of these food) with the exception of the meal-pap with honey, let him give (lumps of those substances) to the fathers.

The *DCA* (p.161) mentions that the procedure of *pinḍa-pitryajña* is mentioned here to indicate that the wives of the fathers should also be offered *pinḍas*. The *NCA* (p.72) mentions that different rites of *pinḍa-pitryajña* (as they are prescribed in the *Āśś*) including the rite of carrying the fire (2.6.2), arrangement of the utensils (2.6.4),

recitation of the two mantras (viz, “*somāya pitṛmate svadhā namah*” and “*agnaye kavyavāhanāya svadhā namah*”) at the time of offering oblation in the fire (2.6.12), the rites of placing the *pīṇḍas* (2.7.4), waiting upon them (i.e., the *pīṇḍas*, 2.7.7-8) and sending forth the *pitṛs* (2.7.9) are also performed in this ceremony.

2. 5. 5 : And (to their) wives, with the addition of rum and the scum of boiled rice.

The *DCA* mentions that while using the mantras for the wives, they are modified accordingly. Only once the mantra is recited over (i.e., *anumantraṇa*) the *balis* (meant for the male and female ancestors). The performer also approaches them and offers them once. The garments are given separately ¹³⁵. The *NCA* (*loc.cit*) mentions that after the fuels are placed around the fire, the Brāhmanas are caused to wash their feet and receive the garments. Taking portions from the four kinds of food prescribed here, excluding *madhumantha*, the performer pours ghee on them. With consent from the Brāhmanas, they are offered in the fire in two separate oblations. Then putting the residual portions in the fire he should prepare the balls from the food eaten by the Brāhmanas. With their permission he lays down the balls to the fathers. The *NCA* (*loc.cit*) mentions that *surā* (the sacrificial beverage) is of three types such as *gaudī* (prepared from molasses), *mādhvī* (prepared from flowers of the Madhūka tree) and *paṣṭī* (prepared from ground grains) (cp. *MS* 11. 94).

2.5.6-8 : Some (place the lumps to be offered) into two pits or into six (pits). In those (pits) situated to the east he should give (the offerings) to the Fathers. In those to the west to (their) wives.

The *DCA* is of view that the option of offering *pīṇḍas* in the pit is mentioned here when they are not placed on the lines. It further mentions that if the pits are to be only two, they should be long and if six, they should be circular ¹³⁶.

2. 5. 9 : Thereby the ceremony celebrated in the rainy season on the Māgha day, in the dark fortnight after the full-moon of *Prāusthapada* (has been declared).

According to *DCA* (p.163; cf. *NCA* , p. 74),this ceremony is performed like *astakā*. Therefore, the rites prescribed for the previous day (in *astakā* ceremony) are also performed.

2. 5. 10-12 : And thus he should offer a celebration like *anvastakya* to the Fathers every month, observing uneven numbers (i.e., selecting a day with an uneven number, inviting an uneven number of Brāhmaṇas etc.). He should give food at least to nine (Brāhmaṇas); or to any uneven number .

According to the *DCA*,this ceremony is performed in an option to *pārvana s'rāddha* but *mādhvāvars'a* is performed without any option. The articles like incense, garland etc. are given to the male ancestors in an odd number like, one three or five etc. If one is unable to serve food to nine Brāhmaṇas, he may offer at least to seven, five or three Brāhmaṇas¹³⁷.

PAÑCAYAJÑA

3. 1. 1-2 : Now (follow) the five sacrifices. The sacrifice to the Gods, the sacrifice to the Beings, the sacrifice to the Fathers, the sacrifice to the Brahman, the sacrifice to men: (these constitute the sacrifices).

According to the *DCA* , through these sacrifices, best merits are attained (by the householder). Hence, they are taken together as the ' five sacrifices' . The *Sūtra* text commented by the *ĀCĀ* mentions these as the 'five great sacrifices'¹³⁸.

3. 1. 3 : Here now, if he makes oblations over the sacred fire, this is the sacrifice to the Gods. If he makes *bali* offerings, this is the sacrifice to the Beings.

If he gives (*pinda* offerings) to the fathers, this is the sacrifice to the Fathers. If he studies (Vedic) texts, this is the sacrifice to Brahman. If he gives (something) to men, this is the sacrifice to men.

The *DCA* mentions that the enumeration of the five sacrifices are infact, reassertion of what has been already enjoined (*anuvāda*) . The *DCA* also observes that the sacrifice to the Fathers is prescribed in the *AGS* 1.2.11 where the performer takes out *balis* uttering “*svadhā pitrbhyaḥ*”. It states that the sacrifice to the Brahman begins with the recitation of the *Sāvitrī* mantra and ends with offering of oblation. In the sacrifice to men, different persons and guests are served with food as prescribed in the *VDS* 11 .6¹³⁹. The *NCA* (*loc.cit*) mentions that the *Taittirīya Āraṇyaka* (2.10) is the source of the ‘five sacrifices’. It also cites the *MS* 3.82-83 which prescribes the sacrifice to the ancestors.

3. 1. 4 : (He should perform) these (five sacrifices) everyday.

According to the *DCA* (*loc.cit* ; *HCA* , p.138-139) always, the three sacrifices (viz, to the Gods, Beings, Fathers) are performed . In the *AGS* (3.4.7, cp.4.4.17f.) it is said that when the performer and the place are impure, the study and the offering gift (of any kind) are discontinued. It is also discontinued on the event of the death of the chief Guru. Therefore, sacrifices to the Brahman and to the men are not performed always. According to the *NCA* (p.85) , it has been prescribed that *vais'vadeva* rite is performed from the performer's own food and the householder should not partake the food out of which nothing has been offered (in *vais'vadeva*). The consecration of food is not possible when one takes food out side or undergoes fasting. In such cases, cooking should be made for the purpose of five sacrifices. The *NCA* (*loc.cit*) is of the view that one should give alms even in danger, should put at least a piece of wood in the sacrificial fire, recite only one mantra and offer flowers, fruits,even water if cooking cannot be made (cp. *BGS* 2.4.9-13, *S'GS* 2.17.2, *ĀPDS* 2.2.4.14, *KauGS* 3.10.35, *MS* 3.101). For the details on *prāyas'citta* due on the discontinuation of one

or more than one of the sacrifices for one or more than one day, it cites the *BGS* 2.9.7-10. It rejects the view that *vaisvadeva* rite should continue during impurity caused by birth or death in the family. It cites the view of Samvarta (cp. *Nirnaya Sindhu*, p.830) that during this period, the performance of the five sacrifices should be discontinued. The *HCA* (*loc.cit*) mentions that the prohibition on the death of a Great Guru relates only to the discontinuation of study and not on giving alms.

SVĀDHYĀYA

3. 2. 1 : Now the procedure of the study (of the Vedic texts) for one's ownself.

The *DCA* mentions that in the absence of the word “*vidhi*” (in the *Sūtra*) as the word ‘*atha*’ is mentioned, it would have appeared that *brahmayaġna* is due after the performance of other four sacrifices. The word “*vidhi*”, therefore, clarifies that the *Sūtrakāra* mentions here only the procedure of *svādhyāya* and not the chronology of performing these five sacrifices¹⁴⁰.

3. 2. 2 : He should go out of the village to the east or north, take bath, sip (water), sit on a clean spot with his sacred cord over his left shoulder, wear his garment which is not wet, carry a great quantity of Darbha grass the tufts of which are directed towards the east and should sit down there with his face turned to the east, making a lap, putting together his hands in which he holds purifiers (i.e., Kus'a blades) so that the right hand lies the upper most. It is understood (in the *S'ruti*), ‘ This is what Darbha grass is : it is the essence of waters and herbs. He, thus, makes the Brahman provided with essence’. Looking at the point where heaven and earth seem to meet each other or shutting his eyes or in whatever way he may deem himself apt (for reciting the *Veda*), thus adapting himself, he should recite (the sacred texts) for himself.

The *DCA* mentions that the word *vā* (or) is mentioned here twice to suggest that he can proceed to any direction for *svādhyāya* which is not censured (p.187; cf. *NCA*, p.85). The prescription of sipping (water) forms a part of the rite prescribed in *svādhyāya* and it is different from the sipping for cleanliness¹⁴¹. The prescription relating to the sacred cord clarifies that no specification relating the sacred cord persists before this rite. The right foot is placed above the left (which is known as *upasthakarana*) as he sits down for self recitation¹⁴². According to the *DCA*, some want that the garment should be dry and clean while others want that it should not be beaten. Both types of garments are in use. Hence, the performer may choose the either type. Prior to this rite, there is no specification relating to the direction to which the performer should face (*loc.cit.*)¹⁴³.

3.2. 3-4 : The *Vyāhrtis* preceded by (the syllable) *Om* (are pronounced first). He (then) repeats the *Sāvitrī* (*RV* 3.62.10) *pāda* by *pāda*, (then) hemistich by hemistich and thirdly by whole.

The *DCA* maintains that the word ‘thirdly’ suggests here that these three types of recitation should be taken together and should not be understood as one for the other (p.188; cf. *HCA*, p. 141). The *NCA* mentions that the word ‘thirdly’ is mentioned here to suggest that in *upākarana*, the *Sāvitrī* mantra should also be recited in this manner. According to it, the *Taittirīya Śruti* is the source of the *Vyāhrtis*. The *NCA* and *ACA* maintain that at the beginning, the syllable *Om* is uttered then the three *Vyāhrtis* are uttered before reciting the *Sāvitrī* mantra¹⁴⁴.

3. 3. 1-2 : He should then recite for himself (the following texts,viz.) the *Rcas*, *Yayus*, *Sāmans*, *Atharvan* and *Angiras* hymns, *Brāhmanas*, *Kalpa* (*Sūtras*), *Gāthās*, (the texts in honour of kings and heroes, called) *Nārās’amsīs*, *Itihāsas* and *Purānas*.

According to the *DCA* utterance of *Om̐kāra* and the *Vyāhrtis* and the recitation of the *Sāvitrī* mantra precedes the self recitation. The specific mention of the *Gāthās* and *Nārās'amsī's*, the *Sūtrakāra* indicates the best merits attained by their study. It maintains that preservation, creation and destruction constitute the subject of the *Purānas*. The *Mahābhārata* is understood as the *Itihāsa*¹⁴⁵. The *HCA* (*loc.cit*) mentions the *Vāyupurāna* as an example of the *Purāna*-text.

3. 3. 3-4 : Reciting the *Rcas*, he satiates gods with oblations of milk ; in that (he recites) the *Yayus*, with oblations of ghee; the *Sāmans*, with oblations of honey the *Atharvaṇ* and *Āṅgiras* hymns with oblations of Soma the *Brāhmanas*, *Kalpas*, *Gāthās*, *Nārās'amsī's*, *Itihāsas* and *Purānas*, with oblations of ambrosia. Reciting the *Rcas*, rivers of milk flow, as a funeral oblation, to his Fathers; reciting the *Yayus*, rivers of ghee; the *Sāmans*, river of honey; the *Atharvaṇ* and *Āṅgiras* hymns, rivers of Soma; the *Brāhmanas*, *Kalpas*, *Gāthās*, *Nārās'amsī's*, *Itihāsas* and *Purānas*, rivers of ambrosia. After reciting (such texts) as far as he thinks proper he should end with the following (mantra) 'Adoration to Brahman !. Adoration to the Agni! Adoration to the Earth! Adoration to the Herbs! Adoration to the Voice! Adoration of the Lord of the Voice! Adoration I bring to great Viṣṇu !'.

According to the *DCA*, the concluding mantra is repeated thrice¹⁴⁶. The *NCA* (p.87) mentions that the study should continue till one has concentration of mind. By the mention that "with this (mantra) concludes", it is indicated that always this mantra should be recited as the concluding mantra for self-recitation. The *HCA* (*loc.cit*) maintains that self-recitation can continue as long as it is proper in respect of place, time and condition.

TARPAṆA (DEVATARPAṆA)

3. 4. 1-2 : He satiates the deities : 'Prajāpati, Brahman, the *Vedas*, the Gods, the *Riṣis*, all Metres, (the syllable) *Om*, (the word) *Vaṣat*, the *Vyāhrtis*, the *Sāvitrī*, Sacrifices, the Heaven and the Earth, the Air, Days and Nights, Numbers, Siddhas, Oceans, Rivers, Mountains, Fields, Herbs, Trees, Gandharvas and Apsaras, Snakes, Birds, Cows, Sādhyas, *Vibrās*, Yakṣas, Rakṣas and the Beings that have these (Rakṣas) at their end.'

According to the *DCĀ*, he satiates them with water¹⁴⁷. The *NCĀ* mentions that this rite commences after recitation of the concluding mantra in the self-recitation (cf. *ĀCĀ*, *loc.cit*). The *HCĀ* (*loc.cit*) observes here that some perform this rite only with the right hand while others prescribe that here the right hand should be seized by the left.

ṚSITARPAṆA

3. 4. 3 : Then (he satiates) the Ṛṣis : The (Ṛṣis) of the hundred (Ṛcās), the (Ṛṣis) of the middle (*Maṇḍalas*), Gr̥tsamada, Vis'vāmitra, Vāmadeva, Atri, Bharadvāja, Vas'istha, the Pragāthas, the *Pavamāna* hymns, the (Ṛṣis) of the short hymns, and of the long hymns.

According to the *NCĀ* (*loc.cit*), he wears the sacred thread around his neck while offering to the Ṛṣis¹⁴⁸. The different portions of the hand from which he satiates (known as different *tīrthas*) should be known from the *Smṛti* texts. According to the *HCĀ* (*loc.cit*), he satiates offering water from the *prājāpatayatīrtha* in this rite (i.e., in *rṣitarpaṇa*). Some wear the sacred cord around their neck whereas others do not wear it in this pattern as there is no specification.

3. 4. 4-5 : (Then) with the sacrificial cord suspended over the right shoulder, (he satiates) 'Sumantu, Jaimini Vais'ampāyana, Paila, the *Sūtras*, the

Bhāṣyas, the *Bhārata*, the *Mahābhārata*, the Teachers of law , Jānanti, *Bāhavi*, Gārgya, Gautama, S'ākalya, Bābhavya, Māṇḍavya, Māṇḍūkeya, Gārgī, Vācaknavi, Vaḍavā, Prātītheyī, Sulabhā, Maitreyī, Kahola, Kauṣītaka, Mahākauṣītaka, Paṅgya, Mahāpaṅgya, Suyajña, S'āṅkhāyana, Aitareya, Mahaitareya, the *S'ākala* (text), the *Bāṣkala* (text), Sujātavakra, Audavāhi, Mahaudavāhi, Saujāmi, S'aunaka, Ās'valāyana- and whosoever other teachers there are, may they all satiate themselves'.

The *DCA* mentions that one offering is made for those in this list beginning with Sumantu and ending with Ācārya (the Teachers of law). Another offering is made for all those whose names begin with Jānanti and end with Māṇḍavya. After that, each one is satiated with one offering. The *Sūtra* texts in the *HCA* (p.145) and the *ACA* (fo.176 a, b) add the name of Gārgya in the above list after '*Bāṣkala*'. In the *HCA* (*loc.cit*), it drops the name of Mahaudavāhi (which is mentioned after Audavāhi).

3. 4. 5-6 : After he has satiated the fathers, one by one, and returning home, whatever he gives, is the sacrificial fee (of this rite). And it is also understood (in the *S'ruti*), 'Let him be standing, walking, sitting or lying, (the text belonging to) whatsoever sacrifice he repeats, it is (deemed) that he has properly passed through that sacrifice'.

The *DCA* clarifies that *dakṣiṇā* mentioned here relates to *brahmayajña*. The options are not equal here. When the self-recitation is not possible in the said manner, these options may be resorted to¹⁴⁹. According to the *NCA* (*loc.cit*), before giving *dakṣiṇā*, he satiates his father, grandfather and greatgrandfather. According to it, the mention 'whatever he gives' suggests that by the performance of *brahmayajña*, merit similar to that of a Soma sacrifice is attained. Food or alms (to the poor) is given as *dakṣiṇā*. The *HCA* observes that some satiate their maternal grandfather and maternal

grandmother. It is widely practised that the father, grandfather, greatgrandfather, mother, paternal grandmother and paternal greatgrandmother are satiated on this occasion. The offerings are made here from the *pitṛtīrtha*. It cites the *YS* (1.19) which specifies different portions of the hand as the *prajāpatiṭīrtha*, *pitṛtīrtha*, *brahmatīrtha* and *daivatīrtha* (*loc.cit*). The *ĀCĀ* restricts the articles given on this occasion to only those which are given in the solemn sacrifices, eg., garment, gold etc.¹⁵⁰.

3. 4. 7 : It is known. “ It (*svādhyāya*) has to be discontinued at two (situations, viz.): when he himself is impure; when the place of it (i.e, the place of study is impure)’ .

The *DCA* (p.194) observes that one becomes impure during his illness because it can not be removed by washing. By transgression of the family tradition or by similar activity, one also becomes impure; according to the *NCA*, at the time of birth or death (in the family) or by coming in contact with feces (p.89; cf. *ĀCĀ*, fo.197b). It also mentions that the proper time for study is the midday and the morning according to the *S'ruti* (*loc.cit*)¹⁵¹. The *HCA* also mentions that due to death (in the family) one becomes impure. On similar accounts or by touch of a *Cāṇḍāla*, one becomes impure (p.146).

ADHYĀYOPĀKARANA AND UTSARJANA

3. 5. 1 : Now (follows) *adhyāyopākarana* (i.e., the ceremony performed at the beginning of the annual course of study).

According to the *DCA*, the procedure of *adhyāyopākarana* is described here because after mentioning that *brahmayajña* is obligatory, it becomes necessary to describe when and how it should begin¹⁵². The *ĀCĀ* (*loc.cit*), however, mentions that the word 'atha' (now) in this *Sūtra* suggests that after *upanayana*, this ceremony is due¹⁵³.

3. 5. 2 : When herbs grow luxuriant (and when the moon remains in conjunction) with Śravaṇā.

The *DCA* observes that due to sufficient rain, herbs become luxuriant during the months of Śrāvaṇa or Bhādrapada. In the month of Āṣāḍha, the rain is irregular (and the herbs do not appear luxuriant). The option does not exist here among these two months (i.e., Śrāvaṇa and Bhādrapada). Observing the profusion of rain in either of these two months, this ceremony should be performed¹⁵⁴.

3. 5. 3-9 : On the fifth (Tithi of that month) under the Hastā (Nakṣatra), having sacrificed the two ājya portions, he should offer the oblation of ājya to the Sāvitrī, Brahman, Belief, Insight, Wisdom, Memory, Sadasaspati, Anumati, Metres and Ṛsis. Then he offers oblations of grains with curds reciting the first and last mantra of each of the nine Maṇḍalas and the first mantra of the tenth Maṇḍala. The next oblation is offered either with the last mantra of the Śākala or Bāṣkala Saṃhitā.

The *DCA* observes that the mention of ājyabhāga (ājya portions) suggests that their offering is necessary. Here, the purpose of mentioning ājya is that in utsarjana ceremony, these deities are also offered oblation of ājyabhāga with the cooked food. (3.5.18)¹⁵⁵. The *Sūtra* text in the *HCA* drops the word 'ṛsibhyas'ca'. The *NCA* and *HCA* maintain that nine oblations are offered in this rite to different deities in their name. The *NCA* mentions that strewing of grass is obligatory because things other than ājya are also prescribed here as oblation, (cp.1.3.4, 3.5.5). The *HCA* and *ACA* maintain that 'svāhā' is uttered at the end of the mantras prescribed here for offering oblation¹⁵⁶. Those who study the Śākala and Bāṣkala recensions of the *RV* offer their oblation respectively (with *RV* 10.191.4 and *RVKh* 10.191.5). The *NCA* observes that it is famous that the *AGS* is used as the *GS* by both who study either of these recensions of the *RV*¹⁵⁷.

3.5.10: When he intends to study (the *Veda*) together with his pupils, being touched by his students, he offers oblation to these deities. After offering *svistakṛt* (oblation), he partakes the grains; then (follows) the cleaning.

According to the *DCA*, the mention here ‘when he intends to study’ (in the *Sūtra*) indicates that even when there is no student, the study should continue. The prescription ‘that *svistakṛt* oblation is due after offering the principal oblation’ makes it clear that the same may be offered after performing all the rites on other occasions. In order to differ here from that practice, it is mentioned that it should be offered after the principal oblations. The rites beginning with partaking upto the study are also performed by the students when they study the *Veda* together with their teacher¹⁵⁸. The *NCA* (*loc.cit*) cites the *ĀS’S* (1.8.2) for the procedure of cleaning. It is performed by pouring water on the fingers placed under the sacrificial grass (cf. *HCA, loc. cit*).

3. 5. 11 : Sitting down to the west of the fire on the Darbha grass the tufts of which extend towards the east, he should put the Darbha blades into a water pot and making *brahmāñjali* (i.e., a posture of joining his hands as a sign of veneration for the Brahman), he should murmur the following texts:

The *DCA* mentions that the *Sūtrakāra* has mentioned the word “*japati*”, which means ‘muttering’. When a teacher undertakes study together with his students, he should recite audibly. The use of this word (*japati*) therefore, makes it clear that it should not always mean muttering in the context of the domestic rites.¹⁵⁹

3.5.12 : With the *Vyāhrtis* preceded by (the syllable) *Om* and then the *Sāvitrī* (mantra), he should repeat four times and then study the *Veda*.

The *DCA* notices a variant reading here which mentions that the *Sāvitrī* mantra is recited for three times. The *Sūtra*-text commented by Nārāyaṇa also mentions it's

recitation for three times and the comments accordingly. The *HCA* mentions it's recitation for four times. The *DCA* mentions that those who recite it four times recite the mantra by hemistich (for four times) and those who recite it three times first utter it by *pāda*, then by hemistich and finally the full mantra. The *NCA* and *HCA* mention that the *Om̐kāra* and *Vyāhrtis* should be repeated. The *DCA* and *NCA* mention that the study should be undertaken from the beginning of a *Sūkta* or *Anuvāka*. The *HCA* and *ACA* are of the view that study may start with the beginning of a *Sūkta* or *Anuvāka* or *Adhyāya*¹⁶⁰. Then, the rites beginning with taking out the full pot are performed according to the *DCA* (*loc.cit*). The *NCA* (*loc.cit*) mentions that the rites beginning with the offering of the *sarvaprāyas'citta* oblation are performed after the study of the *Veda*.

3.5.13 : In the same way at *utsarga* (i.e., the ceremony performed at the end of the term of vedic study).

According to the *DCA*, the deities prescribed in connection with offering of oblation in *upākarma* (cf.3.5.4) are also offered oblations in *utsarjana*. The study prescribed there (*AGS* 3.5.9) is also undertaken. Only the rites of partaking curd etc. and rinsing are not due in *utsarjana* (ceremony)¹⁶¹.

3.5.14-19 : He should study for six months. One who has performed *samāvartana* (should live during that time) according to the regulations for the Brahmacārins. The others according to the rules. Some say that he should have intercourse with his wife. That (is a practice) sacred to Prajāpati. This (*upākarma*) they call *vārṣika* (i.e., belonging to the rainy season).

The *DCA* clarifies that the regulations of a Brahmacārin is applicable for a person who has performed his *samāvartana*. Such person should not partake honey and meat, should not have intercourse and should not sleep on a cot. Wearing girdle is not prescribed here for him. The rule relating to the intercourse implies that if there is no possibility for conception, he should not indulge in intercourse¹⁶². The *ACA*

mentions that as during those six months as he stays with his teacher for study, he should also perform the duties of a Brahmacārin including begging alms. The rules for others include these for householders and for those who reside in the forest (fo.207b)¹⁶³. The *NCA* (*loc.cit*) and the *HCA* (*loc.cit*) mention that the permission for intercourse is made here for married persons for the reason that sin of killing the embryo is committed if one does not approach his wife when she is fit to conceive.

3. 5. 20-22 : On the middle *aṣṭakā*, they offer food to those deities, and descend into water. They satiate those same deities (with water and also to) the Acāryas, Ṛṣis and Fathers.

According to the *DCA*, the study is undertaken for a period of six months. Therefore, it is not performed on the very day of the middle *aṣṭakā*. The full-moon day which falls after the middle *aṣṭakā* is the time for performing *utsarjana*. In this ceremony no *sthālīpāka* is prepared. The offerings are made with boiled rice. After these prescribed offerings, *svīṣṭakṛt* oblation is offered¹⁶⁴. The *NCA* mentions that the rice (which is offered as the oblation) is boiled in the house (in the kitchen fire). After taking bath, the performer offers oblation to the deities of the twentynine mantras; nine beginning with the *Sāvitrī* and twenty with *agnimīle* (cp. 3.4.4,6-9). The *NCA*, *HCA* and *ACA* maintain that oblations are offered also to the gods, sages and manes in the same manner as in *brahmayajña* (3.5.1-5)¹⁶⁵.

3.5.23 : This is *utsarjana*.

The *NCA* mentions that after *utsarjana*, the study of the six *Vedāṅgas* is due in the next six months of the year (p.93).

3.7.3-6 : Invested with the sacrificial cord, constantly performing the prescribed duties regarding the use of water, he should perform *sandhyās* (twilight devotion) observing silence. In the evening, turning his face to the north-west, to the region between the chief (west) point and the intermediate

(north-western) point (of the horizon), he should murmur the *Sāvitrī*. He should begin it when the sun is half set (and continues the murmur) until the stars appear. In the same way, in the morning, standing with his face turned to the east, until the disk (of the sun) appears.

According to the *NCA* (p.95-96), the duties regarding the use of water are mentioned in the *Smṛti*-texts and they include rinsing etc. The *HCA* mentions that rites like sprinkling and sipping are connected with water¹⁶⁶. It also maintains that one should not indulge in casual talk but the prohibition on speech does not relate to the murmur of the *Sāvitrī* mantra as the same has been prescribed in the *Smṛti*-texts (p. 155-156).

SAMĀVARTANA

3.8.1-3 : Now, before returning (home from his teacher), he should get the following things, viz; a jewel (to be tied round the neck), two ear rings, a pair of garments, a parasol, a pairs of shoes, a staff, a wreath (pounded seed of the Karañja fruit) for rubbing with, ointment, eye salve, turban; (all that) for himself and for (his) teacher. If he cannot get it for both, (let him procure) only for the teacher. Then he should get a piece of wood of a tree which is sacrificially pure (and found) in an invincible direction.

The *DCĀ* mentions that the branches of the sacrificial tree which extend to the invincible direction are fit for the collection as fuel-sticks¹⁶⁷. The *NCA* (*loc.cit*) declares *samāvartana* as a *samskāra*. The student is consecrated by its performance. The mention, that collection should be made from a sacrificial tree, implies that when the *Sūtrakāra* prescribes fuel sticks (eg. 3.8.16), it is intended that one should collect them from these trees. The *HCA* and *ĀCA* clarify that the north-

eastern direction is regarded as invincible. The *ĀCĀ* also mentions that trees like *Palāśa* are considered as sacrificial trees¹⁶⁸.

3. 8. 6 : Having put the piece of wood on high, and having given a cow and food to the *Brāhmaṇas*, he should perform the ceremony of shaving the beard.

According to the *DĀ*, the fuel sticks are not placed on the earth. The mention here that shaving of the beard is performed suggests that the observance of silence (due in *godāna*, cf. *ĀGS* 1.18.6) is not intended here¹⁶⁹.

3.8.7-10 : He should alter the texts so that they refer to himself. With *Ekaklītaka* (he should perform rubbing). Having washed himself with lukewarm water and having put on two (new) garments not yet been washed and reciting (the mantra), 'Garments with fat splendour you put on', (*Mitra* and *Varuṇa*, *RV* 1.152.1); he should anoint his eyes with (the words), 'You are the sharpness of the stone, protect my eye'. With (the words), 'You are the sharpness of the stone, protect my ear' - he should tie on the two ear-rings.

The *DĀ* cites the *TS* 6.1.1.6 which mentions that men anoint their left eye first. As this is the practice mentioned also in other texts, the *DĀ* is of view that he should first anoint his left eye and then the right eye. While tying the ear-rings, he first begins with the right ear and then the left ear. This is also the practice to other texts¹⁷⁰. The *NĀ* (*loc.cit*) mentions that while putting on each garment and tying each ear-ring, the prescribed mantras are repeated. It clarifies that the *Ekaklītaka* is the single seed found in a *Karañja* nut.

3.8.11 : After having salved his two hands with ointment, a *Brāhmaṇa* should salve his head first, a *Rājanya* his two arms; a *Vais'ya* his belly; a woman her secret parts; persons who gain their livelihood by running, their thighs.

According to the *DCA*, the *Sūtrakāra* has prescribed here the manner of anointing for these groups which they should follow at all times and not only during *samāvartana*. Hence, the *Sūtrakāra* makes here prescription about women (p.210, cf. *NCA*, p. 98). It seems to convey that women do not have *samāvartana*.

As articles for anointment, the *NCA* (*loc.cit*) mentions the Kumkuma and the *HCA* (*loc.cit*) mentions the sandal-paste. The *ACA* also maintains that here the *Sūtrakāra* mentions the manner of anointing at all times. It mentions the Kumkuma and Haridrā as articles for anointment¹⁷¹.

3.8.12-3.9.1 : With (the mantra), 'You are free from pain, free from pain may I become' -

he should put on the wreath. Not (such a wreath) which is called 'Mālā'. If they call it 'Mālā', he should cause them to call it a 'Srag'. With (the mantra), 'The standing-places of the gods are you, protect me from all sides' - he steps into the shoes. With (the mantra), 'You are the reed. You have descended from the tree, protect me from all sides' - (he takes) a staff of reed. Reciting the hymn 'Giving life' he ties the jewel to his neck and arranges the turban (on his head). He should in a standing posture put the piece of wood (on the fire). (He says), 'Memory and reproach and knowledge, faith and wisdom as the fifth, what is sacrificed, and what is given, and what is studied, and what is done, truth, learning, vow'. 'The vow which belongs to Agni together with Indra, with Prajāpati, with the Ṛsis, with the Royal ones among the Ṛsis, with the Fathers, with the Royal ones among the Fathers, with the human beings, with the Royal ones among the human beings, with shine, over-shine, after-shine, counter-shine, with gods and men, with Gandharvas and Apsaras, with wild animals and domestic animals, the vow, belonging to my ownself, dwelling in my ownself, that is my universal vow. Hereby, O Agni, I become committed to the universal vow, *svāhā* !'

The *DCA* mentions that the mantra prescribed here should be recited as *'smṛtam ca me asmṛtam ca me tanme ubhaya vratam'* etc.¹⁷². The *NCA* (*loc.cit*) mentions that while putting the fuel-sticks on the fire, he should take out his shoes. One should not put on shoes at the time of sitting, addressing (a respectable person) or saluting. Hence, he should not put them on at the time of performing a sacrifice.

3. 9. 2 : With (the hymn), 'Mine, Agni be vigour' (*RV* 10 .128.1), mantra by mantra, he should put pieces of wood (in the fire).

The *DCA* mentions that ten pieces of wood are put in the fire reciting each mantra of the *RV* 10.128 together with the *RVKh* 10.128.1¹⁷³. It (*loc.cit*) observes that in the *AS'S*, the *Khila* mantras are not cited in '*pratīka*' whereas in the *AGS* (eg; 1.23.5) these mantras are cited in "*pratīka*". Therefore, here all the mantras of the *RV*.10.128 including the *Khila* (i.e., *RVKh* 10.128.1) are prescribed here for recitation. According to the *NCA* (*loc.cit*), while putting the piece of wood in the fire, he should be in the sitting posture (and not standing which was prescribed in the previous *Sūtra*) and then rites beginning with offering of *svistakṛt* oblation are performed.

3.9.3 : He should pass that night at a place where he is received with honour.

According to *DCA*, the *Snātaka* is honoured there with the *Madhuparka*. The *ACA* mentions that before offering bride (in the marriage), a *Snātaka* should be served with the *Madhuparka*¹⁷⁴.

3. 9. 4-8 : When, after having finished his (task of) learning, he has received his permission, he should take bath (which signifies the end of his studentship). He (i.e., the *Snātaka*) has to keep the following observances: he shall not bathe during night; bathe naked; lie down naked; look at a naked woman except during sexual intercourse; run in the rain; climb up a tree; descend into a well; swim across a river with his arms; expose himself to danger. 'A great being indeed is a *Snātaka*'-thus it is understood (in the *S'ruti*).

The *DCA* mentions that either after twelve years of study or after being informed that his study is complete from his teacher, the student approaches his teacher asking what he should do for him (i.e., for the teacher). After fulfilling his expectation the student takes bath¹⁷⁵. It further mentions that Snātakas are of three types. The Vidyā snātaka completes his study and takes bath. The Vidyāvratā snātaka completes study and observance of vow which is prescribed for twelve years. There is, however, another type of Snātaka who neither completes study nor observes vow for twelve years. He is Vratasnātaka who reads the beginning and concluding portion of the *Veda* and with permission of his teacher, takes bath to become a Snātaka (*loc.cit*). The *HCA* (*loc.cit*) mentions here that the glorification of the Snātaka is made here to indicate that the Ās'rama of the householder is the best (of all other Ās'ramas).

S'RĀDDHAS

4. 7. 1 : Now, at a *s'rāddha* ceremony at that which is celebrated on the Pārvaṇ day or for the attainment of special wishes or at *ābhyudayika-s'rāddha* (i.e., the *s'rāddha* celebrated when some good luck has happened) or at *ekoddiṣṭa-s'rāddha* (the *s'rāddha* directed to a single dead person).

According to the *DCA*, the word 'atha' (in the *Sūtra*) indicates that the procedures to be mentioned here after are followed in the *s'rāddha* rites. It also mentions that word "atha" suggests the reason for performing *s'rāddha* rites, the reason being that it is imperative on every householder. The occasions for performing *ābhyudayika-s'rāddha* are the *caula*, *upanayana*, *godāna* and *vivāha*. The *s'rāddhas* of different kinds are mentioned in this *Sūtra* separately because they have their own specifications. In "ābhyudayika" and "kāmya" *s'rāddhas*, offerings in the sacrifice (due in other *s'rāddhas*) are actually given on the hands (of the Brāhmaṇas) and in *ābhyudayika* an even number of Brāhmaṇas are invited. In *pārvaṇa-s'rāddha*, offering from the cooked mess of food (*sthālīpāka*) is prescribed. In *ekoddiṣṭa-s'rāddha*, offering of only one pot is prescribed and the rites are performed without recitation of

mantras (*loc.cit*). According to the *NCA* (*loc.cit*) and *HCA* (*loc.cit*), the performances of *s'rāddha* rites become imperative as they bestow highest kind of bliss on the householder. The *NCA* (*loc.cit*) cites the *MS* 3.122 and *GDS* 6.2 to clarify that although there are two Parvas in a month, the one only on the new moon day is actually the occasion for *pārvaṇas'rāddha*. It states that on *vṛddhi* (lucky event) and *pūrti* (charitable) occasions, *ābhyudayikas'rāddhas* are performed. The *HCA* (*loc.cit*) observes that if gods are to be worshipped in the afternoon, *ābhyudayikas'rāddha* is performed on the forenoon. Citing the *YS* 1.256, it states that *ekoddiṣṭas'rāddha* is performed during the first year of death. It is offered at the end of every month and first year (after death) on the same Tithi (of death). Every month on the same Tithi, *s'rāddha* is performed. On the very month he dies, it is performed on the eleventh day (after his death). On completion of one year, this *s'rāddha* is performed for the deceased and *pārvaṇa-s'rāddha* is performed for his father, grandfather and greatgrandfather (on the same Tithi of his death). Added to these thirteen, two more *s'rāddhas* are performed on the completion of three half-months (*pakṣas*) and six months. The *s'rāddha* performed at the completion of six months may be performed on the previous or following day (of the performance) of the monthly *ekoddiṣṭas'rāddha*. Along with these fifteen *s'rāddhas*, one is added which is offered within ten days of death and this takes up the total in this manner to sixteen *ekoddiṣṭas'rāddhas*. If these sixteen *s'rāddhas* are not performed, it is said that the deceased becomes a *Pis'aca*. The *s'rāddha* offered on the fourth or fifth or ninth or eleventh day (of death) is known as *navas'rāddha* (*loc.cit*).

4. 7. 2 : He causes the Brāhmanas who are endowed with learning, moral character and approved conduct or with one of these (specifications), who have been invited in time, who have taken bath, washed their feet, sipped water and take their seat as the representatives of the Fathers, with their faces turned to the north, one for each of the Fathers, or two for each or three for each. The larger their number, the more excellent is the reward (of *s'rāddha*) but in no case one (Brāhmaṇa) should represent all (the Fathers).

The *DCA* mentions that the mention of the word Brāhmaṇa rules out the possibility of inviting other classes like Kṣatriyas etc. for the purpose. The prescription that they should be contemplated as 'Fathers' has different interpretations. According to some, they imitate their profession. According to others, the younger ones are contemplated as the father, the older ones are contemplated as the grandfather and the still older as the greatgrandfather¹⁷⁷. The *DCA* further mentions that the Brāhmaṇas are served invitation on the previous day¹⁷⁸. It also mentions that from the prescription 'they take bath' it is clear that always it is not necessary to observe the specification of taking bath on the eastern or northern side of the village (3.22). The Brāhmaṇas, however, should not take part in a *s'rāddha* without taking bath (cf. *HCA loc.cit*). Sipping of water is mentioned here as a part of the rite. Therefore, it should be performed twice before taking food also (*loc.cit* ; cf. *NCA*, *HCA*). The *NCA* cites the *MS* (3.188) which mentions that the Brāhmaṇas receiving invitation (to represent the Fathers) should restrain themselves. They as well as the performer should refrain from the study of the *Veda* prior to the performance of *s'rāddha*. The rules mentioned in the *Smṛti*-texts are to be followed here relating to the invitation of the Brāhmaṇas. It cites the *MS* (3.187) which allows the option that one may invite the Brāhmaṇas on the very day of *s'rāddha* and that one should observe the rules relating to curtesy, time, place, cleanliness and the society of the Brāhmaṇas as prescribed in his own domestic school (3.126). It mentions that experts on the domestic rites mention that one should not differ from the prescription in his own school in favour of performing more or less extensive rites and in doing so, it is deemed that he has performed the rites properly. It, however, does not agree with the *MS* (3.125) which mentions that only one Brāhmaṇa may be invited on this occasion. The *NCA* and *HCA* mention that two Vais'vadeva Brāhmaṇas are also invited. The *HCA* mentions that if it is not possible to invite the Brāhmaṇas possessing all the qualities prescribed here, it should be seen that they possess at least one of them. The *NCA* mentions that it should be seen that no thief or impotent or atheist is invited. This has been enjoined

in the *MS* (3.150). The specification “endowed with knowledge” means the practice of study for one’s own self (*svādhyāya*). The ‘moral character’ implies that they should be calm and free from passion. The *HCA* and *NCA* mention that according to some, the performer should wash the feet of the Brāhmaṇas. The *NCA* observes that by the prescription of ‘taking bath’ some mean that they must have completed their *samāvartana*. The *HCA* cites the *YS* (1.225) which mentions that the Brāhmaṇas should be served invitation on the previous day and while doing so, the performer should maintain purity of mind and body. While inviting them, he should say that they are being invited as the *āhavanīya* fire. The *Sūtra*-text commented in the *HCA* mentions “*udaṇmukhān pūrvam vis’vebhyo devevyoh*” and citing the *YS* (1.228) it mentions that the two Daiva Brāhmaṇas take their seat with their face turned to the east¹⁷⁹.

4.7.3-4 : Optionally (he may invite only one Brāhmaṇa) except at the first (*s’rāddha*). By (the exposition of) the *pinḍa* sacrifice (corresponding rules) have been declared (for *s’rāddha* ceremony also):

The *DCA* offers various interpretation of (the word) *anādye*. It may, first of all, mean the exclusion of a *s’rāddha* where Brāhmaṇas are not served with food like those of *āmas’rāddha* and *hiranyas’rāddha*¹⁸⁰. Alternatively, it may mean the exclusion of the first *s’rāddha* where laying of the *pinḍa* is prescribed. Alternatively, it may refer to an adverse situation like that of a famine when (adequate) food is not available. Here one is allowed to perform *s’rāddha* by inviting only one Brāhmaṇa. The *DCA* further mentions that the procedure of offering *s’rāddha* to the Fathers mentioned in the *ĀS’S* (3.6.20-23) should be followed. According to the *ĀS’S* (*loc.cit*), for those Fathers who are intervened by their living ancestors, the offerings are made in the fire and the *pinḍas* are not to be placed. Further, offering of the *pinḍas* should not be made for those who remain beyond the greatgrandfather (like the father of the greatgrandfather etc.)¹⁸¹.

4. 7. 5 : Having given water (to the Brāhmaṇas).

According to the *DCA* after the Brāhmaṇas occupy their seat, they are offered water¹⁸². According to the *NCA* (*loc.cit*), the performer faces to the south-east and wears the sacred cord in *prācīnāvīta* fashion while performing the rites directed to the manes.

4.7.6 : Having given to them double folded Darbha blades, and a seat.

According to the *NCA* (*loc.cit*), the Darbhas are given on the seats (of the Brāhmaṇas). The *HCA* (*loc.cit*) mentions that the Darbhas offered (to the Brāhmaṇas invited to represent the Fathers) should have their tips to the south and for those invited as Vais'vadeva should have their tips to the east or north and they should not be folded. The custom is that the Brāhmaṇas are again offered a second invitation. Those who are invited as Vais'vadeva and Pitrya Brāhmaṇas are addressed separately. When they say that they accept the invitation, seats are offered to them. Occupying the seat, they say that they have occupied it.

4.7.7-8 : Having given (again) water (to them), having poured water into three vessels of metal, of stone, and of earthen-ware, or (into three vessels) made of the same substance over which he has put Darbha grass, and having recited over (that water, the mantra), 'For luck and help, the divine waters' (*RV* 10.9.4) he pours sesamum seeds into it with (the mantra), 'You are the Sesamum, Soma is your deity, at *gosava* sacrifice you have been created by the gods. By the ancients you have been offered. Through the funeral oblation render the Fathers and these worlds propitious to us. *svadhā*!'

According to the *DCA*, some are of the view that the prescription that the three vessels should be of same substance means that other substances (not mentioned in the *Sūtra*) like that of conch-shell can be used for the three pots. The *DCA* further

states that while pouring water (into the three vessels), the prescribed mantra should be recited once as it is possible (to recite the mantra while pouring water into the three vessels). While putting the Sesamum grains (into the vessel), however, the mantras are repeated for each vessel¹¹³. According to the *NCA* (*loc.cit*), the three pots are placed in a manner that they extend to the south-east direction. The word 'pitr' (in the mantra mentioned for the Sesamums) should not be modified (while putting them) for the grandfather and greatgrandfather. Garlands and fragrances are also put on the vessels. The *HCA* (*loc.cit*) states that in the pot of hard substances like silver etc. *arghya* waters are poured for the father, in the pot of stone for the grandfather and in the earthen pot for the greatgrandfather. From the *Sūtra*, it appears that there is no prescription for any fourth pot but as per the custom, the *arghya* waters are put in a fourth pot for the Vais'vedevas. In *ābhyudayikas'rāddha*, Yava is used for Tila and the mantra is modified as 'yavo'si' (for ~~tilo'si~~).

4.7.9-11 : (Different rites are performed) from right to left. With the part of the other (i.e., left) hand between the thumb (and the forefinger), as he wears the sacrificial cord over his left shoulder, or with the right hand which he seizes with the left (he offers the *arghya* water to the Fathers with the words), 'Father, this is your *arghya*. Grandfather, this is your *arghya*. Greatgrandfather, this is your *arghya*'-having first offered (ordinary) water (to them).

According to the *DCA* as the performer remains *upavīti* (and he is expected to be *prācīnāvīti*, as the rites are performed for the Pitrs) here, offering of *arghya* with the other (i.e., the left hand) is prescribed (*loc.cit*). The *NCA* states that in *ābhyudayikas'rāddha*, the rule that all actions should begin from left and extend to the right is reversed. Therefore, this *Sūtra* (prescribing the performance of rites to begin from the left) should be split into two. First of all, it means that rites are to be performed extending to the left. Then it is enjoined that the performer should be in *prācīnāvīta* fashion. If actions are performed on the hand of the same side of ones

body on which (side) the sacred thread rests on the shoulder, it is deemed that the performer is *prācīnāvītīn* and if the sacred cord rests on the other side, he is *upavītīn* (or *yajñopavītīn*). The definition accepted so far in this connection mentions on the other hand that if a sacred cord or a piece of cloth is put on by the performer over his left shoulder suspending under right arm, it is deemed that he is *upavītīn*. If it is over his right shoulder and suspends below his left arm, he is *prācīnāvītīn*. The definition in the *NCA* has been erroneously mentioned by some modern scholars as an alternative to the one generally accepted as mentioned above¹⁸⁴. MOHANTY has noted that the *NCA* is silent on the *nivīta* fashion which is prescribed for attending the call of nature. Further, when a performer wears his sacred cord over his right shoulder and performs the rites with his left hand, according to the definition in the *NCA*, he is to be declared as *upavītīn* but never in the ritual tradition such a performer is deemed as *upavītīn*. Hence, this view of Nārāyaṇa cannot be accepted as an alternative definition for the above fashions¹⁸⁵. The *NCA* further mentions that performance of rites (only) with the left hand is in violation of etiquette. Therefore, the option is mentioned here that while offering *arghya*, he should touch the *pitr̥tīrtha* of his right hand with his left hand (p.128-129). The *HCA* mentions that the portion of hand between the thumb and the fore finger is regarded as the *pitr̥tīrtha*. At the outset, the performer should offer seat first to those Brāhmaṇas who represent the greatgrandfather, then those who represent the grandfather and finally those representing the father. The pots specified for the *arghya* water are enumerated as three and no mantra has been mentioned for offering *arghya* to the Vais'vadeva Brāhmaṇas. Hence, no *arghya* is offered to them. For those who receive *arghya*, it is offered to them, (in an order) from the left to the right. (p.201-202)

4.7.12 : Before handing over that *arghya* (water) to them (i.e., the three groups of Brāhmaṇas representing the father, grandfather and the greatgrandfather), he says once each time '*Svadhā!* The *arghya* water'.

The *DCA* mentions that the performer should offer first ordinary water and then *arghya* water. He should recite the mantras “*pitaridam te arghyam*” etc. for each Brāhmaṇa. The mantra “*svadhā argyāh*” is recited once for each of the (three) groups and not for each individual Brāhmaṇa¹⁸⁶. The *NCA* mentions that the performer is at his liberty to follow either the pattern of *padārthānusamaya* (offering one article to all the members first and then give the next) or the *kāṇḍānusamaya* (offering all the articles to one and then give all to the next member; vide *NCA*, p.56 on 1.24.7). He is also at his liberty to follow either of these two patterns while offering incense etc. (*loc.cit*).

4.7.13 : Over (the *arghya* water) which has been poured out, he should recite the mantra ‘The celestial waters which have been produced on the earth, the aerial waters and the waters which are terrestrial, the gold coloured ones, apt for sacrifice, may these waters bring us luck and be kind to us’. Pouring together what has been left (in the three *arghya* vessels), he moistens his face with that water if he desires that a son be born to him.

The *DCA* mentions that according to some, after pouring *arghya* for each Brāhmaṇa, this mantra should be repeated (cf. *NCA*, *HCA*) while others maintain that this mantra is recited once at the end after offering *arghya* to all the Brāhmaṇas (cf. *HCA*). The residual water is collected in the first pot (cf. *NCA*, *HCA*). It also mentions that the person should be capable of begetting a son who wants to moisten his face with the water¹⁸⁷.

4.7.14 : He should not take up the first vessel into which *arghya* water for the Fathers has been poured. ‘Hidden, the Fathers dwell therein’ thus S’aunaka has said.

According to the *DCA*, this statement (of S'aunaka) is a *Yajñagāthā* (p.253). The *NCA* clarifies that the first pot should not be taken up till the completion of *s'rāddha* ceremony. The *Sūtra*-text in the *NCA*, *HCA* and *ĀCĀ* further mentions that if the first pot is taken up or opened before the completion of *s'rāddha*, the Fathers get angry and leave the *s'rāddha* and in such a *s'rāddha* no Brāhmaṇa should take food as it becomes Āsura. The *HCA* and *ĀCĀ* also comment on this portion¹⁸⁸.

4.8.1-4 : At this moment the gifts of perfumes, garlands, incense, lights and clothes are offered (to the Brāhmaṇas). Having taken some food (of the *sthālīpāka*), and having besmeared it with ghee, he asks (the Brāhmaṇas) for their permission by saying, 'I shall offer it in the fire', or, 'I will sacrifice my offering in the fire', or, 'I will offer it in the fire'. The permission (is given in the words), 'It may be offered', or, sacrifice your offering, or, 'offer it'. He then sacrifices in the fire as stated above.

The *DCA* clarifies that the procedure of offering oblation mentioned in the *ĀS'S* (2.6.12-13) is to be followed here¹⁸⁹. The *ĀS'S* (*loc.cit*) mentions that uttering the mantras "*somāya pitṛmate svadhā namah*" and "*agnaye kavyavāhanāya svadhā namah*" two oblations are offered in the fire and the performer wears his sacred cord in *prācīnāvīta* fashion, if he wears it in *yajñopavīta* fashion, he utters the mantras as "*agnaye kavyavāhanāya svāhā*" and "*somāya pitṛmate svāhā*" (in this order and not in the order mentioned above). The *DCA* mentions that this option is also allowed in *pārvānas'rāddha*¹⁹⁰. It further mentions that the oblations are offered from the food prepared for feeding the Brāhmaṇas (*loc.cit*). The *NCA* observes that in case of an Anāhītāgni, *pinḍapitryajña* and *pārvana* (*s'rāddha*) are performed being mutually related. After performing rites up to the placing of the fuel sticks, which constitute a part of *pinḍapitryajña*, the performer performs the rites beginning with the washing of the feet (of the invited Brāhmaṇas) till giving them clothes (4.7.2-8.1) prescribed

in connection with *pārvanas'rāddha*. Then he takes out a portion from the cooked mess of food prepared for *pindapitryajña* and smearing it with ghee asks for the permission of the Brāhmaṇas to offer it in the fire. This portion should be cut off by *mekṣana*. Portions of it are offered as oblations as per the procedure of offering cut off portions (vide 1.10.19; 1.7.10-12). After offering them, the *mekṣana* is thrown in the fire. The performer before offering perfumes etc. (to the Brāhmaṇas), wears the sacred cord in *prācīnāvīta* fashion. The five articles (vide 4.8.1) are given at this time. Other articles like cow, gold etc. are given after the *s'rāddha* (i.e., after scattering the food, vide 4.8.14 and before the Brāhmaṇas utter *svadhā* vide 4.8.15). The *NCA* and *HCA* mention that for seeking permission (to offer oblation in the fire), the performer should ask in either of three forms given (in the *Sūtra*) and the Brāhmaṇas should give their reply in their corresponding form¹⁹¹. The *NCA* mentions that the permission is sought here from the Brāhmaṇas who represent the Fathers (and not the Vais'vadeva Brāhmaṇas)¹⁹².

4.8.5-6 : Or, on their permission (the two) oblations are offered (not over the fire but) in the hands (of each Brāhmaṇa invited to represent the Fathers).

According to the *DCA*, this provision is prescribed for those who have established the solemn fires (i.e., *Āhitāgni*, p. 253-254). According to the *NCA*, the performer does not ask for permission if he has to offer the oblations in the hands of the Brāhmaṇas. In the absense of *pindapitryajña*, as there is no sacrifice, the oblations are offered on the right hands of the Brāhmaṇas. One who has not established the solemn fires (*Anāhitāgni*) has to offer the oblation in the fire which is established for *pārvanas'rāddha*. While offering the two oblations on the hands of the Brāhmaṇas one may recite the first mantra (*somāya pitrmate svadhā namah*) each time while offering it in the right hand of each Brāhmaṇa. Then he recites the next mantra (*agnaye kavyavāhanāya svadhā namah*) and offers the second oblation in their right hand in the same manner (p.131). The *Sūtra*-text commented in the *HCA* mentions the word

“*anabhyanuññāyām*” when no permission is asked for “(for the expression *abhyanuññāyām* with permission obtained)”. It therefore, mentions that when no sacrifice is performed, the performer has no scope to ask for the permission to offer the oblations over the fire. According to it, for an *Āhitāgni*, the oblations are offered in the *dakṣiṇa* fire and the *pinḍas* are placed in *pinḍapitryajña*. As in this ceremony both these rites are performed, the only rite which remains to be performed in *pārvaṇas'rāddha* is to feed the *Brāhmaṇas* which is performed by offering the oblation on their hand. Some, however, mention that his prescription relates those who do not maintain the sacred domestic fire like the widowers etc. (p.204-205). The *ĀCĀ* mentions that the citation from the *Brāhmaṇa*-text indicates that this provision is not an inferior substitute (to the practice of offering oblation over the fire)¹⁹³.

4. 8. 7 : If in the hands, he assigns them other food after they have sipped water.

The *DCA* mentions that they take the oblation (i.e., the food offered in their hands) before they take the food which is cooked for them¹⁹⁴. The *NCA* mentions a practice which prevails in the north that the food offered as oblation on the hands (of the *Brāhmaṇas*) remains in a pot and they (*Brāhmaṇas*) do not take it before they mix it with the food which is specially prepared to feed the *Brāhmaṇas* on this occasion. If they do not take this food, some raise here the justification of sipping water which is due after taking food for cleansing. The *NCA* is of view that always sipping is not performed for cleansings. The *NCA* further mentions that some dip their thumb in the food and in this case one should decide whether *ācamana* should be performed or not. It also cites the view of a *Bhāṣyakāra* that this food offered in the hands is eaten by the *Brāhmaṇas* as soon as it is offered to them. Possibly, here the *NCA* refers to the view mentioned in the *DCA* as stated¹⁹⁵. According to the *HCA*, after the *Brāhmaṇas* have taken the food which is offered in their hands, they take the other food (cooked specifically to feed them) which is served to them on banana leaves etc. (p.205).

4.8.8-10 : The food (is put together) with the food. It is said, ‘what is given away and offered, that brings prosperity’. When he sees that they are satiated, he should recite (the mantras) containing the word Madhu, and (the mantra), ‘They have eaten, they have enjoyed themselves’ (*RV* 1.82.2).

According to the *DCA*, Brāhmaṇas are served with different types of food. On that food, the remnant of the oblation offered in the sacrifice is added. One should offer sufficiently to the Brāhmaṇas (*loc.cit*). The *NCA* mentions that the remnants of the food either of the sacrifice or of the oblations offered on the hands (of the Brāhmaṇas) is mixed with the food prepared specifically to feed them. The Brāhmaṇas partake the mixed food. The food is served to them in abundance so that it should remain surplus after they have eaten upto their full satisfaction. It cites the *MS* (3.232) which mentions that the performer recites his own text of study (*svādhyāya*), the *Dharmasāstras*, the *Ākhyātas*, the *Nītisāstras*, the *Itihāsas*, the *Purāṇas* and the *Khilas*. As they finish their food, the performer collects food for laying the *pinḍas*. It mentions the view of *Ācārya* (Āśvalāyana) who enumerates eight types of *s'rāddhas* viz, the *anvastyakya*, *pūrvedyuh*, *māsi*, *pārvana*, *kāmya*, *ābhyudayika*, *aṣṭamī* and *ekoddiṣṭa*¹⁹⁶. Out of these eight types, in the first four (viz, *anvastyakya*, *pūrvedyuh*, *māsi* and *pārvana*), the oblation is offered over the fire. It is taken from the *sthālipāka* and in these *s'rāddhas* sacrifice is performed according to the procedure of *pinḍapitryajña*. After the Brāhmaṇas finish their food, the *pinḍas* are placed. In the rest four, (viz, *kāmya*, *ābhyudayika*, *aṣṭamī* and *ekoddiṣṭa*) no procedure of *pinḍapitryajña* is followed and the *pinḍas* are placed on the lines drawn before the Brāhmaṇas finish their food. The line is sprinkled thrice with water and a Darbha grass cut off with one stroke is spread on that line. The *pinḍas* are laid and the wife may take the middle *pinḍa* (*loc.cit*). The *HCA* mentions that the performer, according to some, should remain in a pleasing mood while offering food to the Brāhmaṇas which is indicated here by the word ‘*sr̥ṣṭam*’ (*loc.cit*).

4.8.11-15 : Having asked them “Relished ?” and having taken the food, whatever he has used, together with the *sthālīpāka*, in order to make lumps there up, he should offer the rest (to the Brāhmaṇas). After they have accepted (the rest of the food) or left it (to him) and have finished eating, let him, before they sip water, lay down the lumps for the Fathers. After they sip water (he lays down the lumps) according to some (teachers). Having strewn the food on the ground and suspended the sacrificial cord over his left shoulder let him bid them adieu (praying them) ‘Say *om* ! *svadhā* !’ or ‘So be it ! *svadhā* !’

The *DCA* mentions that after asking them ‘Relished ?’ the performer takes out the food and mixes it with the *sthālīpāka* for offering as lumps¹⁹⁷. After they have accepted or left the food, he makes use for his family. It is imperative for an Āhitāgni and optional for an Anāhitāgni to offer the *pinḍas* in an *ābhyudayikas'rāddha*. In *ekoddistas'rāddha*, only one *pinḍa* is offered and it is offered from the food served. In *amāvāsyās'rāddha*, however, the *pinḍas* are prepared by mixing *sthālīpāka* with the food served to the Brāhmaṇas. *Navas'rāddha* is performed without recitation of mantra (p.255). The *NCA* mentions that when the food is separated for offering the *pinḍas*, the performer should also separate the food for scattering. The time for scattering continues till remnants of the food eaten by the Brāhmaṇas remain in their place. It cites the *MS* (3.261) that some offer *pinḍas* before serving the Brāhmaṇas and rejects this practice. It, however, accepts the other practices mentioned in the *MS*. The relatives are to be treated properly and guests with respect. The performer should take food in their company (*MS* 3.264). He should mix all the preparations together and pour water on it for scattering (the food) in the presence of the Brāhmaṇas just as they finish their food (*ibid*, 3.244). The *NCA*, further mentions that after scattering the food, he opens the first pot and then gives away *dakṣinā* to the Brāhmaṇas. To the specific request of the performer, the Brāhmaṇas reply in the

specific manner. If he requests 'Say *om svadhā*', they (the Brāhmaṇas) say '*Om svadhā*'. If the performer says 'Let there be *svadhā* for me', they say 'Let there be *svadhā*'. Then, it mentions that looking at the south, he should offer his prayer to the Brāhmaṇas who represent the Fathers (reciting the mantra) 'May donors grow in their number in our family. The (study of) Veda and our progeny also (grow). Let our faith never part with us. Let there be abundance (of wealth) in us to offer them as gifts' (cf. *MS* 3.259). The *NCA* cites the *MS* (3.265) which prescribes that the remnants of food taken by the Brāhmaṇas should remain on the surface till their departure. Then *grhabali* is offered. While commenting Kullūka, the commentator maintains here that *vais'vadeva*, *bali*, *homa*, *nityas'rāddha* and the feeding of the guests are implied here by this rite (of *grhabali*). The *NCA* mentions various details on the eight forms of *s'rāddha*. Out of these, three (viz, *anvastakya*, *pūrvedyuh* and *māsis'rāddhas*) have been discussed in the second *adhyāya* of the *AGS* (2.4.5). An Āhitāgni should perform *pārvanas'rāddha* after performing *pinḍapitryajña*. Oblations are offered on the hands of the Brāhmaṇas and the *pinḍas* are placed, just as they finish their food. In *kāmyas'rāddha* also, the oblations are offered on the hands of the Brāhmaṇas and the *pinḍas* are placed just as the Brāhmaṇas finish their food. If *māsis'rāddha* is performed, only *pinḍapitryajña* should be performed on the new moon day as *pārvanas'rāddha* and *māsis'rāddha* have the same purpose. If *kāmyas'rāddha* is performed, there is no need to perform either *māsis'rāddha* or *pārvanas'rāddha*. *Kāmyas'rāddha* is performed on the specified Tithi and it cannot be repeated. In *ābhyudayikas'rāddha*, an even number of Brāhmaṇas are invited. The Darbhas are severed from their roots. The performer performs the rites facing to the east, in *yajñopavīta* fashion. Actions are performed from left to right. The Yava grains are used in the place of the Sesamum grains. Two straight Darbhas are placed on the seat of each Brāhmaṇa. While putting the Yavas into water the mantra (*tilo'si* etc., 4.7.10) is modified as 'You are Yava, Soma is your deity. At the Soma sacrifice you have been created by the gods. You have been offered by persons who are ancient ones. O Fathers !, with *nāndīmukha*

(pleasing countenance), make this world pleasing towards us, *svāhā*⁷. He recites over the *arghya* water (the mantra) 'Let the Nāndīmukha fathers rejoice'. While offering the *arghya* water he says "The Nāndīmukha fathers ! This is the *arghya* for you'. Offerings are made on the hands of the Brāhmaṇas with the mantras "*agnaye kavyavāhanāya svāhā, somāya pitṛmate svāhā*". In place of the three *Madhumatī* mantras (beginning with "*madhuvātāḥ*", *RV* 1.10.6-8), the five mantras (beginning with "*upāsmāi gāyata*", (*RV* 9.11.1) and the (mantra)⁸ "*akṣannamīmadanta*" (*RV* 1.82.2) are recited as the six *Madhumatī* mantras (in this rite). After they (i.e., the Brāhmaṇas) sip water, the performer smears the place with cow-dung and spreads the Darbhas with their tips towards east. He then places two *pinḍas* for each ancestor in due order (i.e., first to the father then to the grandfather and lastly to the greatgrandfather). While offering *pinḍas* for each ancestor, the mantras are repeated. According to others, *pinḍas* are offered with the mantra "*nāndīmukhebhyahpitṛbhyah svāhā*". According to some, *pinḍas* are dedicated to the respective Fathers. In place of the words 'Śay om ! *svadhā*' the performer mentions "*upasampannam*". *Astamī'srāddha* is performed like *kāmyas'rāddha*. In *ekoddīstas'rāddha* (only) one Brāhmaṇa is invited. One pot of *arghya* is offered. In this *s'rāddha*, no Daiva Brāhmaṇa is invited, no incense and no lamp are offered. The words "*svadhā pitṛ*" and "*namah*" are omitted. The mantra "*tilos'i*" (4.7.10) etc. is either omitted or modified. After offering *arghya* (water), the pot is kept upside down. From the food (prepared for the Brāhmaṇa), a portion is taken out and smearing it with ghee, it is given (on their hands) mentioning the name of the deceased declined in the fourth case-ending followed by the word "*svadhā*". There should be no recitation of mantras when the Brāhmaṇa takes his food. After the Brāhmaṇa takes his food, the *pinḍa* is carried. While carrying forth the *pinḍa* he modifies the mantra including the Gotra name of the deceased (cf. *ĀGS* 2.6.15 : "*etatte'sau ye ca tvāmatrānū*"). After placing the *pinḍa*, he recites over it (the mantra) "*atra pitaro mādayadvam*" etc. (cf. *ibid* 2.7.1). The wife does not partake this *pinḍa*. While sending away the Brāhmaṇas, he says 'be

satisfied'. The *s'rāddha* performed within ten days of death is known as *navas'rāddha*. In this *s'rāddha*, no mantra is recited. As regards those *s'rāddhas* where no oblation is offered in the sacrificial fire and the food is offered on the hands of the Brāhmanas, the *NCA* mentions that the *Bhāṣyakāra* does not recommend laying of *pinḍas* as it is enjoined that *pinḍas* are to be prepared by mixing the remnants of *sthālīpāka* with the food, portion of which is eaten by the Brāhmanas. The *NCA* mentions that according to some, if no oblation is offered over the fire, *pinḍa* is offered after the Brāhmanas take their food (p.134-135). After laying the *pinḍas*, the *HCA* mentions that the performer recites 'Let those who have been burnt by fire as well as those who have not, who else have been born in my family may get satisfied and reach their highest goal by this food offered on the ground' (cp. *BGS* 2.10.42). Then he scatters the food on the ground. As wearing the sacred cord in *upavīta* fashion is mentioned here, prior to this rite, the performer remains in *prācīnāvīta* fashion. After giving *dakṣiṇā*, he, along with his relatives should go round the Brāhmanas. It further mentions that according to some, in *ekoddiṣṭas'rāddha*, the sacrifice is made in the warm ashes placed on the southern side of the fire with the mantra 'This is for such *preta*, this is for Yama also, Adoration'. The name of the deceased person is mentioned in the fourth case-ending (cp. *BGS* 3.12.7). In *sapinḍīkarana*, the rites for the deceased are performed according to the procedure of *ekoddiṣṭas'rāddha*. For his father, grandfather and greatgrandfather, the procedure of *pārvaṇas'rāddha* is adopted. After offering *arghya* water to the Brāhmanas who represent the Fathers of the deceased, water in the pot meant for the deceased is poured out into other three pots of the Fathers reciting the two mantras (beginning with) "*ye samānā*" (*VS* 9.45-46). According to others, from the pot of the greatgrandfather, the water is poured into the three pots (the two meant for the father and grandfather of the deceased and one for the deceased). Similarly, the *pinḍa* of the deceased is divided into three portions and is mixed with the three *pinḍas* of the three fathers with the mantras (*VS* 9.45-46). Some, on the other hand divide the *pinḍa* meant for the greatgrandfather into three

parts and mix each one of these with one of the three belonging to the deceased, his father and his grandfather. (p.206-207)

S'ULAGAVA

4. 9. 1-4 : Now the spit-ox (sacrificed to Rudra). In autumn or in spring, under (the Nakṣatra) *Ārdra*. The best of his herd. (An ox) which is neither leprous nor speckled.

The *NCA* mentions that for the reason that it is performed for Rudra who is the spit-wearer, this ceremony is designated as '*s'ūlagava*'. The word 'not speckled' implies here that the ox selected should not have small spots of red and white colour (p.136). The *HCA* is of opinion that it (i.e., the ox) should carry the mark of spit on its body which justifies the designation of this ceremony as *s'ūlagava*. As the ceremony (i.e., *s'ūlagava*) is mentioned in the masculine gender, it is clear that the ox has to be sacrificed. It is also known as '*rudrayajña*'. (p.208; cp. *ĀCA*, fo.302b)¹⁹⁸.

4. 9. 5-7 : One with black spots, according to some if he likes, a black one, if its colour inclines to copper-colour. He sprinkles it with water, into which he has thrown rice and barley.

The *NCA* mentions that sprinkling is performed by the performer himself (*loc.cit*). The *HCA* observes that according to some, the ox should be spotted and others are of view that the spots should be large but in no case the animal should be leprous (p.208-209).

- 4.9.8-10 : From head to tail, with (the mantra), 'Grow up, agreeable to Rudra, the great god'. He should let it grow up till it has cut its teeth, or when it has become a bull.

According to the *NCA*, the mantra ('Grow up', etc.) should be recited at the time of sprinkling on the animal (*loc.cit*)¹⁹⁹. The *HCA* mentions that some mention this mantra should be recited at the time of sparing the animal (to grow) and other recite this mantra at the time of sprinkling water. A symbol of spit should be marked on the animal at the time of sparing it to grow (p.209).

4. 9. 11-14 : On the quarter (of the horizon) which is sacrificially pure, at a place which cannot be seen from the village, after midnight; according to some, after sunrise; having caused a Brāhmaṇa who is endowed with learning and knows the practice (of this sacrifice) to sit down, having driven a flesh branch with leaves into the ground as a sacrificial post, (having taken) two creeping plants or two Kus'a ropes as two girdles, and having wound the one round the sacrificial post, and tied the other round the middle of the animal's head, he binds it to the sacrificial post or to the girdle (which he had tied to the post) with (the mantra), ' Agreeable to him to whom adoration (is brought), I bind you ' .

The *NCA* mentions that the eastern and northern directions are known as the sacrificial directions. On the eastern side of the fire a pit is dug for erecting the post. The post should not be chiselled as it is prescribed that it should have fresh branch with leaves. In size, it should be that of a *yīpa* ' sacrificial post '. The animal is tied on it's right horn only (and it's left horn remains free). The animal faces to the west (at the time of it's immolation). These specifications pertain only to *s'ūlagava*. In other animal sacrifices, these specifications are not observed. The *NCA* and *HCA* mention that the spot selected for this rite must remain out of sight of the village folk. The village should also remain out of sight for those perform this rite. The post is erected on the spot after offering *ājyabhāga* oblations. The *NCA* and *HCA* also mention that the animal is dedicated to Rudra (cf. *NCA*, p.137; *HCA*, p.209-210).

4. 9. 15-16 : The sprinkling with water and what follows is the same as at the animal sacrifice. The differences (with the animal sacrifice) are mentioned (here). Let him sacrifice the omentum with the *pārtrī* or with a leaf- thus it is understood (in the *S'ruti*).

The *NCA* mentions that the word “sprinkling” indicates that other rites relating to the animal sacrifice are discontinued here. The omentum should be offered from a pot made up of wood or of the Palās'a leaves and not *juhū* (*loc.cit*)²⁰⁰. According to the *HCA* omentum should be placed on a pot of clay and offered from the leaves of Palās'a (p.211).

4. 9. 17-19 : With (the mantras), 'To Hara, Mr̥ḍa, S'arva, S'iva, Bhava, Mahādeva, Ugra, Bhīma, Pas'upati, Rudra, S'aṅkara (and), Īs'āna svāhā. Or, with the last six (of the mantra), or with (the mantra), 'To Rudra *svāhā*'.

According to the *NCA* and *HCA*, with the mantra “To Hara Mr̥ḍa etc” the three types of oblations consisting of the omentum, *sthālīpāka* and *avadāna* (of the animal) are offered over the fire. After offering these oblations and before *svistakṛt* oblation, *bali* offerings are carried to each direction. The *NCA* further mentions that the remnants of the cooked food and the meat are carried to the directions as *bali* offerings. (*NCA*, p.138; *HCA*, p.212)²⁰¹.

4. 9. 20-21 : Let him take *bali* offerings towards the four quarters (of the horizon), to each on the four rings of Kus'a network (with the mantra) 'The hosts, Rudra, which you have towards the eastern direction, to them this (offering is brought). Adoration to you ! Cause no harm on me !' In this way the assigning (of the offering is performed) according to different quarters (of the horizon). With the (following) four *Sūktas* he should worship the four quarters viz, 'What shall we to Rudra' (*RV* 1.43), 'These prayers to Rudra' (*RV* 1.114), 'To you O Father' (*RV* 2.33) and 'These songs to Rudra with the strong bow' (*RV* 7.46).

The *NCA* and *HCA* mention that after offering principal oblations and before *sviṣṭakṛt* (oblation), performer takes out *balis* in the four directions. The names of the respective directions are to be mentioned while carrying the *balis* to these directions. The four directions are to be approached respectively with the four *Sūktas* mentioned here. It begins with the east, then the south, then the west and finally the north ²⁰². According to the *NCA*, the mention of the word '*Sūkta*' in the *Sūtra* suggests that the three mantras beginning with '*soma s'riyamadhi*' (*RV* 1.43.7-9) do not mention anything about Rudra. Hence, there may be confusion whether to recite these mantras. The mention here (of the word *Sūkta*) clarifies that the entire *Sūkta* (i.e., *RV* 1.43) should be recited. The *NCA* mentions that some are of the view that this word (i.e., the *Sūkta*) suggests that while approaching each direction, all the four *Sūktas* prescribed here are recited (*loc.cit*; cf. *HCA*, *loc.cit*).

4. 9. 22-24 : (This) worship to the quarters (of the horizon is performed) at all sacrifices directed to Rudra. The husks and chaff (of the rice), the tail, the skin, the head, the feet (of the sacrificial animal) are thrown into the fire. He should turn the skin to some use according to S'āṁvatya.

The *NCA* mentions that even when the rites are performed on the occurrence of any disease which befalls on his cattle, (4.9.41f), the performer should approach the directions in this manner. The skin of the animal can be used for shoes. It mentions the name of the teacher as S'āṁvatya. Mentioning this name as S'āṁbavya, the *HCA* and *ACA* mention that in the ceremonies like *ās'vajujī*, the performer should also worship the directions in this manner. The *ACA* further mentions that the skin can be used as mat etc. ²⁰³.

4. 9. 25-32 : To the north of the fire, on the rows of Darbha grass, or on rings of Kus'a net-work, he should pour out the blood (of the sacrificed animal) with (the mantra), 'Hissing ones ! Serpents ! What here belongs to you, take that'. Then, turning to the north, (he assigns it) to the serpents (in

the words), 'Hissing one ! Noisy ones ! Searching ones ! Seizing ones ! Serpents ! What here belongs to you, take that'. Then the serpents take whatever has flowed down there of blood or of the contents of stomach and entrails. All names, all hosts, all exaltations belong to him, - to a sacrificer who knows that, he gives joy. Even to a man who only with words sets forth (some part) of that (ceremony), he will do no harm; thus it is understood (in the *S'ruti*). He should not partake of that (sacrifice).

According to the *NCA*, after offering to the serpents, the rites beginning with offering of *svistakṛt* (oblation) and the act of taking out the heart-spit are performed. The omnipresence of Rudra has been described here. The deities and kings are forms of Rudra. In the mantra, the word '*sarva*' (all) repeated here for eulogy. The word '*ucchraya*' (exaltation) is explained in the *NCA* as the excellence in performing the rituals. It also means excellence as a teacher, as a student, as a donor, and a practiser of penance etc.. It also means high places like mountains etc.. The deity bestows all kinds of bliss on the sacrificer²⁰⁴. Therefore, those who describe, know, study and perform this rite do not suffer in their life (p.138-139). The *HCA* mentions that the knowledge of the rite by the performer and the person who performs this rite on behalf of the performer constitute a part of (the performance of) this rite. (Therefore, the merits of this rite are mentioned here.) The word '*ucchraya*' means here 'supremacy'. The deity bestows strength on the performer (p.213-214).

4. 9. 33-40 : They should not take anything belonging to it into the village. For this god will cause harm to (human) creatures. He (the performer) should keep away his people from the vicinity (of the place where he has sacrificed). On an express injunction, however, he should partake (of that sacrificial food), for it will bring luck. This spit-ox sacrifice procures wealth, (open) space, purity, sons, cattle, long life, splendour. After he

has sacrificed, he should let loose another (animal). He should not be without cattle - thus it is understood (in the S'ruti). Muttering the *S'āntātīya* hymn (*RV* 7.35), he should go home.

The *NCA* clarifies that no one should take to the village any of the articles used in this ceremony (p.140-141). The *ĀCĀ* (fo. 306 b) mentions that the performer should dissuade his sons etc. through other persons not visit the spot²⁰⁵.

NOTES

1. p.9; cf. *NCA*, p.3, *HCA*, p.6.
2. *DCA*, *loc.cit*; cf. *NCA*, p.3-4.
3. *NCA*, p.5; *HCA*, p.6-7; *ACA*, fo.4a-5b.
4. *loc.cit*; *NCA*, *loc.cit*; cf. *AGS* 1.8.9.
5. p.10; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
6. *loc.cit*; cf. *NCA*, p.4; *HCA*, *loc.cit*.
7. *loc.cit*; cf. *HCA*, p.7-8; *ACA*, fo. 5b.
8. p.12; cf. *NCA*, p.5; *ACA*, *loc.cit*.
9. *loc.cit*; cf. *NCA*, *loc.cit*; *ACA*, *loc.cit*.
10. p. 12-13; cf. *NCA*, *loc.cit*; *HCA*, p.8-9.
11. According to the *HCA*, the offering in the fire is *devayajña*, the offering of the *bali* is *bhūtayajña* and the pouring out of remnants (of the *bali*) is *pitryajña*. Descriptions of *brahmayajña* and *manusyayajña* will be discussed later in this text. See *DCA*, p.13-14; *NCA*, p. 4-5; *HCA*, p.9-10.
12. According to some, as women do not have access to the recitation of mantras, they only worship the sacred domestic fire without performing sacrifice. Others maintain that in some rites women are expected to recite the mantras. Hence, they also perform here the sacrifice. cf. *DCA*, p.50-51; *HCA*, p.21-22.
13. *DCA*, p.51; *NCA*, p.22; *HCA*, p.51.
14. *DCA*, p.52; cf. *NCA*, p.22; *HCA*, p.34.
15. *NCA*, p.22-23; *HCA*, p.34-35.
16. *DCA*, *loc.cit*; *ACA*, fo. 3Ib: “*tu s'abdah anukalpadyotanārhaḥ*”. The word ‘*tu*’ (in the *Sūtra*) suggests that the alternatives are considered as (relatively) inferior (in the order they are mentioned in the *Sūtra*).
17. *NCA*, *loc.cit*; *HCA*, *loc.cit*.

18. *DCA*, p.53; cf. *NCA*, p.23; *HCA*, p.35.
19. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
20. p.29-30; cf. *NCA*, p.12; *HCA*, p.18; *ACA* (fo.15b): “agre vadhu varagunebhyah kulam vams'am parikseta vicarayet //”.
21. *DCA*, p.30; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*; *ACA* (fo.16a): “budhirjñānam mat pras'amsāyām pras'astajñānāya kanyām prayacchet //”.
22. *DCA*, p.31; cf. *NCA*, p.13; *HCA*, p.19; *ACA* (fo.16b): “rtamagra ityanena tām pindānabhimantrya//”
23. The *ACA* (fo.17b) has the reading “vipravrajini”. See *NCA*, *loc.cit*; *HCA* p.19-20.
24. *DCA*, p.32; cf. *NCA*, p.14; *HCA*, p.20-21.
25. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
26. p.33-34; cf. *NCA*, p.14; *HCA*, p.22-23.
27. p. 35; *NCA*, p. 14-15.
28. *loc.cit*; *NCA*, *loc.cit*; *HCA*, p.23-24.
29. (fo.19b): “varah agneruttarataḥ pratyānmukhastiṣṭhan prānmukhyā asināyāḥgrhñiyāt... ”.
30. p.36; cf. *NCA*, p. 15-16; *HCA*, *loc.cit*.
31. p.37; cf. *NCA*, p.16; *HCA*, p.25.
32. *ibid*.
33. *loc.cit*; cf. *NCA*, *loc.cit*; *ACA* (fo.21a): “bhrātrsthānaḥ pitṛvyaputro mātṛvyaputro vā”.
34. *loc.cit*; cf. *ACA* (*loc.cit*) : “bhrātā vadhvāḥ sannidhānāt”.
35. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, p.26.
36. *loc.cit*; cf. *HCA* (*loc.cit*): “ktvāpratyayastvasatyapi samānakarṭṛkatve pūrvakālatāmātre' pi prāyena kalpāsūtreṣu prayujyate //”.
37. p. 39-40.
38. *loc.cit*. The *NCA* (p.17) and *HCA* (p.26) also mention that the bridegroom

recites the mantra. Indication to this practice is mentioned in the expression “*sa imām deva*” in the mantra which refers to the bride in the third person. In the event of her recitation, she should have uttered ‘*mām devah*’ etc.

39. p. 40-41; cf. *NCA*, loc.cit; *HCA*, p.26-27.
40. *DCA*, p.42; *NCA*, p.18; *HCA*, p.27-28.
41. p. 42-44; cf. *NCA*, loc.cit; *HCA* p.28.
42. *NCA*, loc.cit; *HCA*, loc.cit.
43. *DCA*, p.44; *NCA*, loc.cit; *HCA*, loc.cit.
44. *ibid*.
45. p.45; cf. *NCA*, loc.cit; *HCA*, loc.cit.
46. *ibid*.
47. *ibid*; cf. *ACA* (fo. 27a) : “*pitṛādiviprayogādīnā rudatyām vadhvām jīvam rudanti iti ṛcam varo jape*”.
48. p.46; cf. *NCA*, p.19-20; *HCA*, p.31.
49. “*yasmin vivāhasambandhilājāhomah kṛtaḥ tam agrataḥ purataḥ ajasram avicchinnam anvārabdhamiti yāvat ...*”.
50. *DCA*, p.47-48; *NCA*, p. 20-21; *HCA*, p. 31-32.
51. *DCA*, p. 48-49; *NCA*, p.21; *HCA*, p. 32.
52. “*ataḥ grhapraves'anihomādūrdhva-manantaram*”.
53. *DCA*, p.49; *NCA*, loc.cit; *HCA*, p. 32-33.
54. *DCA*, p.,50; *NCA*, loc.cit; *HCA*, p.33. *ACA*, loc.cit: “*atha brāhmanabhojanānantaram brāhmanān svastayanam maṅgalaprāptim svasti bhavanto bruyantviti brūyādityarthah // te ca svasti prati brūyuh //*”.
55. *DCA*, p.53-54; cf. *NCA*, p. 23; *HCA* p.37.
56. *NCA*, loc.cit.
57. *DCA*, p.54; cf. *NCA*, p.23; *HCA*, p. 36; *ACA* (fo.32 a): “*aupavasathye'-hani bhojananiyamah //*”.

58. *NCA*, loc.cit; *HCA*, loc.cit; *ACA*, loc.cit : “..... na lavānamas'nī-
-yādityādi”//.
59. *DCA*, loc.cit; cf. *NCA*, loc.cit; *HCA*, loc.cit.
60. *NCA*, loc.cit; *HCA*, loc.cit; *ACA*, loc.cit: “idhmābarhiṣōs'ca sannahanam
dars'apūrnamāsābhyāmityanuṣaṅgaḥ // cakāro bhinnakramaḥ // sa cā-
-dhvarasūtroktānvādhānādīmantrasamuccayārthaḥ // anvādhānam
idhmābarhiṣoḥ sannahanam ca dars'apūrnamāsavat samantrakam
kāryamityārthaḥ // ”.
61. *DCA*, p. 54-55; cf. *NCA*, p.23-24; *HCA*, loc.cit.
62. *ACA*, fo.32b; *NCA*, loc.cit.
63. *DCA*, p.73; *HCA*, p. 54; *NCA*, p.32.
64. A.F. STENZLER, *Āś'valāyana Grhyasūtra : Grhyasūtrāṇi. Indische
Hausregeln Sanskrit und Deutsch herausgegeben, I. Āś'valāyana text*,
Leipzig, 1864, p. 33 n. I; MAXMULLER, *SBE*, XV p. 32, H. OLDENBERG,
SBE, XXIX, p. 179 n. 13.1; V.M. APTE “Non Rgvedic Mantras rubricated
in the Āś'valāyana Grhya Sūtra : Their sources and interpretation” *New
Indian Antiquary*, III, Bombay, 1940-41, p. 14; P.V. KANE, *History of
Dharmas'astra*, II (i), 2nd edn, Bhandarkar Oriental Institute, Poona, 1968-
74, p.202; Ram GOPAL, *India of the Vedic Kalpasūtras*, New Delhi,
1959 p.252.
65. APTE, loc.cit.
66. MAXMULLER, loc.cit; OLDENBERG, loc.cit.
67. fo. 41a.
68. loc.cit.
69. loc.cit.
70. loc.cit.
71. loc.cit; cf. *NCA*, loc.cit; *HCA*, loc.cit.

72. (fo. 41 a-b): “*tathā ca upākarmānantaram śaṇmāsānadhīyīṭetyādīnā sabrahmacaryamadhyayanam vihitam // tatra jāyopeyetyeka iti śaṇmā-samadhye strīgamanam vihitam // tatra garbho yadi vispaṣṭaḥ tadā śaṇmā-samadhye puṁsavanāvalobhane na kartavye kintu utsarjanāvya vahitakāle kartavye iti bhāvaḥ//*”.
73. p. 74; cf. *NĀ*, loc.cit; *HĀ*, p. 54-55.
74. cf. *NĀ*, loc.cit.
75. p. 76; cf. *NĀ*, p. 33; *HĀ*, p. 56; *ĀĀ*, (fo. 42a):
“*atha puṁsavanānantaram tasminneva divase anavalobhanākhyam. karma kuryāt //*”.
76. *DCĀ*, loc.cit; cf. *NĀ*, loc.cit.; *HĀ*, loc.cit; *ĀĀ* (fo. 42a-b): “*ājirṇām oṣadhim dūrvām nastah karoti rasasecanam karoti //*”.
77. *NĀ*, loc.cit; *HĀ*, p.57.
78. *DCĀ*, p.77; cf. *NĀ*, p.34-35; *HĀ*, loc.cit.
79. *DCĀ*, loc.cit; *NĀ*, loc.cit.
80. p. 80; cf. *NĀ*, p.35.
81. *DCĀ*, loc.cit; *NĀ* loc.cit ; *HĀ*, p. 60; *ĀĀ*, fo (50a): “*brāhmanyas'ca vrddhā jīvadbhyo jīvaprajā*” .
82. p. 81; cf. *NĀ* , loc.cit.
83. *DCĀ*, p. 84-86; *NĀ*, p.37-38; *HĀ*, p. 62-63; *ĀĀ*, fo.72a : “*cakārah // nakṣatranāma samuccayārthah //*”.
84. p. 86-88; cf. *NĀ*, p. 38-39; *HĀ*, p. 64-65; *ĀĀ*, fo. 54 a.
85. loc.cit : “*madhvodanamāyuskāmah // madhvodanah tamāyuskāmah prā s'ayet // eva muttaratrakṣ ī rodanam pas'ukā mah dadhyodanamindriyakāmah // arthah prāgvat // dadhimadhughrtakṣīra mis'ramannam prās'ayet // sārva kāmobhavatīti vijñāyate // dadhyā-dimis'ritamannam sarvakāmah pas'vādi catuṣṭayakāmah prās'ayet //*”.
86. p. 99-100; cf. *NĀ*, p. 39-40; *HĀ*, p. 66-67; *ĀĀ* (54b - 55a).

87. *ĀCĀ* (fo. 55a): “*s'amīparṇāni ca nave s'arāve upanihitāni bhavanti //*”.
88. p. 91-92; cf. *NĀCĀ*, p. 40-41.
89. *loc.cit*; cf. *ĀCĀ*, fo. 55a: “*s'ītodakamuṣṇōdakam ca ubhābhyām pāṇibhyām grhītvā anyasmin pātre yugapanninayati //*”.
90. p. 95-96; cf. *NĀCĀ*, p.41-42; *HĀCĀ*, p. 70; *ĀCĀ* (fo. 58a): “*yathā kuladharmam ekas'ikhastris'ikha ityādi kārayet //*”.
91. p. 96-97; cf. *NĀCĀ*, p.42; *HĀCĀ*, p. 70-71; *ĀCĀ* (fo. 58b)
92. p. 97-98; cf. *NĀCĀ* p. 43, *HĀCĀ*, p. 71-72
93. (fo. 58b): “*gavi bhūmyām diyate nidrāsamaya iti godānam // karnamūlaprades'ah // lakṣaṇayā tatsambandhikarma godānamityucyate //*”.
94. p. 99-100; cf. *NĀCĀ*, p.43-44; *HĀCĀ*, p. 72-75; *ĀCĀ*(fo.59b): “*janmaprabhṛti garbhaprabhṛti vā // ekādas'e dvādas'e kṣatriya-vais'vau upanayanena saṁskuryātām //*”.
95. (fo.66a-67b): “*prakaraṇāt mekhalā mantrasyāyamarthaḥ //iyam duruktāt paribādhamānā s'arma varustham punātī na āgāt // prāṇāpānābhyām balamā-bharanti priyā devānām subhagā mekhaleyam // rtasya goptrī tapasaḥ paraspi ghnatī rakṣaḥ sahamānā arātīḥ // sā naḥ samantamanu parīhi bhadrayā bhartāraste mekhale māriṣāma // x x x x daṇḍadhāranamantrasyāyamarthaḥ // sus'ravaḥ sus'ravasam mām kuru// yathā tvam sus'ravaḥ sus'ravā asi // evamaham sus'ravaḥ sus'ravā bhūyāsam // yathā tvam sus'ravo devānām nidhigopos'si evamaham brāhmaṇānām brahmaṇo nidhigopo bhūyāsam // x x x x tathā yajñopavitadhārana mantrasyāyamarthaḥ // yajñopavītam parmam pavitram prajāpateryat sahajam purasāt // āyusyamagryam pratimuñca s'ubhram yajñopavītam balamastu tejaḥ //*”.
96. p. 101-102; cf. *NĀCĀ*, p. 44.
97. p. 103; cf. *NĀCĀ*, p. 45; *HĀCĀ*, p. 177; *ĀCĀ* (fo 61a) :
“*apāmañjalī ācāryakumārāyorāñjalī apām adbhīḥ anyena pūrayitvā pū-*

-*rr̥ena svāñjalinā asya kumārasya pūrṇamañjalim avakṣārayati avasecayati //*".

98. p. 103-104; cf. *NCA*, p. 46; *HCA*, p.78.

99. p. 105; cf. *NCA*, p.46-47.

100. p.47; cf. *HCA*, p. 81; *ACA* (fo.65a):

"dakṣiṇam jānvācya" .

101. (loc.cit) : *"upasaṃgrhya namaskāram kṛtvā"*.

102. p. 109-110; cf. *NCA*, p. 48-49; *HCA*, p.82.

103. p.110-111; cf. *NCA*, p.49; *HCA*, p. 83.

104. p. 112; cf. *NCA*, p. 50; *HCA*, p.84.

105. *DCA*, p.113; *NCA*, loc.cit; *HCA*, p.85.

106. *DCA*, p.113-114; cf. *NCA*, loc.cit; *HCA*, loc.cit; *ACA* (fo.69b) :

"r̥sibhyaḥ svāheti tr̥tiyam// ".

107. p. 115-116; cf. *NCA*, p.51; *HCA*, p. 86-87.

108. p. 136; cf. *NCA*, p. 60, *HCA*, p.102.

109. p. 137; cf. *NCA*, loc.cit; *HCA*, p.103.

110. p. 138; cf. *NCA*, p. 60-61; *HCA*, loc.cit.

111. loc.cit; cf. *NCA*, loc.cit; *HCA*, loc.cit.

112. p. 139; cf. *NCA*, p. 61; *HCA*, p. 104.

113. p. 140; cf. *NCA*, p. 61-62; *HCA*, p. 105.

114. p. 141-142; cf. *NCA*, p. 62; *HCA*, p. 106.

115. loc.cit; cf. *NCA*, loc.cit; cp. *ACA* (fo. 87b) :

*"eke s'ākhiṇaḥ praśaṃkhyāya s'rāvānyantarapratipadaḥ prātaḥ kālāmsā
yam kālāṃ vāraḥ pratyavar̥ṣaṇaparyantaṃ yāvataḥ sāyam
prātaḥ kālāḥ tāvantastithīn̄ vṛddhihrāsādivicāreṇa parigaṇayya tāvaḥ
tatsaṃkhyakān̄ balīn̄ x x x x upaharanti //* ".

116. *DCA*, p. 142; cf. *NCA*, p. 63; *HCA*, p. 107; cp. *ACA*, fo. 88a : *"nives'anam
gr̥hamalāṃkṛtya lepaṇāstarāṇopastaraṇaiḥ// lepaṇam kuḍyānām gomayā-*

- dinā // starnam chādirābhīḥ upariṣṭādācchādanam // upastaraṇam
nimnonnatasamīkaraṇam // tatratyausadhīnām utkhāya niraśanam ca //
snātāḥ // kṛtamaṅgalasnāṇāḥ // s'ucivāsasah // s'ubhravāsasah".
117. p. 143; cf. *NCA*, loc.cit; *HCA*, loc.cit; *ACA* (fo. 88b) : “āsicyate ājyam
yasmin tat payah prṣātakam ”.
118. *ACA* (fo. 89a) : “atra sarvarudrayajneṣu dis'āmupasthānamiti vacanāt
asyāpi rudrayajñatvena kadrudrāyemā rudrāya ā te pitarimā rudrāya
sthīradhanvana iti caturbhīḥ sūktaiś'catasro dis'a upatiṣṭheta ”.
119. loc.cit; cf. *NCA*, p. 63-64; *HCA*, p. 108.
120. p. 144; cf. *NCA*, p. 64-65; *HCA*, p. 108-109; *ACA* (fo. 105 a) :
“mr̥gas'iroyukta paurnamāsī samīpasthāyām caturdas'yām
pratyavarohanam kāryamityarthah //”.
121. p. 145-146; cf. *NCA*, loc.cit; *HCA*, p. 109.
122. p. 146; cf. *NCA*, p. 66; *HCA*, p. 110; *ACA* (fo.106a) “he hemanta tvam
nah asmākam s'ivah sumanās'ca bhaveti//”.
123. p. 147-148; cf. *NCA*, p. 66-67; *HCA*, p. 111-112.
124. *ACA* (108 a) “annam saṃskṛtya odanam kṛtvā devayajñādibhiḥ saṃskṛtya
apūpas'ākādibhiḥ saha brāhmaṇām bhojayitvā”
125. *DCA*, p. 148-149; cf. *NCA*, p. 67; *HCA*, p. 112.
126. p. 149-151; cf. *NCA*, loc.cit; *HCA*, p. 112-113.
127. loc.cit; cf. *NCA*, p. 68; *HCA*, p. 113.
128. p. 152-153; cf. *NCA*, loc.cit; *HCA*, p. 113-114.
129. p. 153; cf. *NCA*, p. 69; *HCA*, p. 114; *ACA* (fo. 142b-143b) : “apis'abdah
anukalpatvadyotanārthah pūrvapūrvapakṣānuṣṭhānās'akatau
uttarottaram kuryādeva //”.
130. p. 154; cf. *NCA*, p. 69-70; *HCA*, p. 114-115.
131. p. 155-156; cf. *NCA*, p. 70; *HCA*, p. 116.
132. loc.cit; cf. *NCA*, loc.cit; *HCA*, p. 117.

133. “*brāhmanān bhojayet // brāhmanānām bhojanam kārayet // uktam tat brāhmanabhojanam pratyavarohane //*”.
134. p. 159-160; cf. *NCĀ*, p. 71; *HCA*, p. 118-119; *ĀCĀ* (fo.146b): “*anvaṣṭakyamiti karmanāma // aṣṭakāmanu anvaṣṭakyam // aṣṭakānataram // tatra bhavam anvaṣṭakyam //*(fo.147a): “*dadhimis'rāḥ saktavo dadhimanthāḥ // madhumis'rāḥ saktavo madhumanthāḥ //*”.
135. p. 161-162; cf. *NCĀ*, p. 72-74; *HCA*, p.119-120.
136. p. 162; cf. *NCĀ*, *loc.cit*; *HCA*, p.120.
137. p. 164-165; cf. *NCĀ*, p.74-75; *HCA*, p.121.
138. p. 184; cf. *NCĀ*, p.84; *HCA*, p.138; *ĀCĀ* (fo.180b): “*athātaḥ pañcamahāyajñāḥ // athas'abdodhikārārthaḥ // ataḥ s'abdo hetvarthaḥ // yasmādetairmahato niḥs'reyasahprāptiḥ tasmāt prakārataḥ pañcamahāyajñā vakṣyanta ityārthaḥ //*”.
139. p. 184-186; cf. *NCĀ*, *loc.cit*; *HCA*, *loc.cit*.
140. p. 186-187; cf. *NCĀ*, p. 85; *HCA*, p. 139.
141. *loc.cit*; cf. *NCĀ*, *loc.cit*; *HCA*, p. 40.
142. p. 187-188; cf. *NCĀ*, p. 86; *HCA*, *loc.cit*.
143. *loc.cit*; cf. *NCĀ*, *loc.cit*; *HCA*, *loc.cit*.
144. *NCĀ*, *loc.cit*; *ĀCĀ* (fo.182a) : “*pranavādaḥ sakṛduktvā tisro vyāhrtiḥ samastā brūyāt //*”.
145. p. 189-190; cf. *NCĀ*, p. 86-87; *HCA*, p. 141-142.
146. p. 191; cf. *NCĀ*, p. 88; *HCA*, p.143.
147. p. 191; cf. *NCĀ*, p. 88; *HCA*, *loc.cit*; *ĀCĀ* (fo. 195b): “*atha paridhānā-nantaram devatāstarpayatyudakena //*”.
148. cf. *ĀCĀ* (fo. 196a) : “*ṛṣigrahaṇam nivṛtaprāptyarthaḥ // tīrthavis'eṣaḥ smṛtito'vagantavyaḥ //*”.
149. p. 193; cf. *NCĀ* (p.88-89); *HCA* (p.145-146); cp. *ĀCĀ* (fo.197a): “*pūrvoktopaves'anāsambhave evaṁ brahmayajñam kuryāditi s'rutimāha //*”.

150. (fo. 196b-197a): “*vaitānike karmaṇi vāso hiranyādikaṃ yaddadāti tadanyataram dravyamityarthah //*”.
151. “*sūtakena mṛtakena vā yat yadā des'ah as'uciḥ amedhyādinā tatra ubhayatra vā ityarthah //*”.
152. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, p. 147.
153. “*athas'abdo ānantaryārthakah // x x x tathā ca upanayanānantaram upanayanasya vṛttatvāddhetoradhyāyopākaraṇam nāma karma kāryamityarthah //*”.
154. p. 194-195; cf. *NCA*, p.89-90; *HCA*, *loc.cit*.
155. p. 195; cf. *NCA*, p.90; *HCA*, p. 147-148.
156. *NCA*, *loc.cit*; *HCA*, *loc.cit*; *ACA* (fo.198a): “*sṭhaṇḍilopalepanādyāghārā-ntam pākayajñam tantrena kṛtvā ājyabhāgau hūtvā sāvitryādibhyaḥ ṛsyantābhyo devatābhyaḥ sāvitryā ityādicaturthyantam mantraiḥ svāhākārāntaiḥ ājyāhutiḥ juhuyādityarthah //*”.
157. *NCA*, p.90-91; *HCA*, p.148; *ACA* (fo.198b): “*s'amānīva iti s'ākalasṃhitābhiprāyeṇa taccham yoriti ca bāṣkalasṃhitābhiprāyeṇa //*”.
158. p. 196-197; *NCA* (p.65, comm. on the *AGS* 2.3.4, p.91); *HCA*, p.148-149.
159. p. 197; cf. *NCA*, p.91; *HCA*, p.149.
160. *HCA*, p.150; *ACA* (fo. 207a): “*vedādim vedasyādimadhyāyamanuvakam sūktam vā ārabhet*”.
161. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
162. p.199; cf. *NCA*, p.92; *HCA*, p.150-151.
163. “*brahmacāridharmaiḥ bhikṣācaraṇādibhiḥ upetaḥ śaṇmāsān guroḥ sakās'ād adhīyītetyarthah //itare gr̥hasthā vānaprasthās'ca yathānyāyam //*”.
164. p.200; cf. *NCA*, p.92-93; *HCA*, p.151-152.

165. *NCA* , *loc.cit*; *HCA*, *loc.cit*; *ACA* (fo.208a): “*ca s'abdah avas'istabrahmayajñāṅgatarpanasamuccayārthah* //”.
166. The *ACA* (fo.218a) also includes the (ritual) bathing along with sprinkling and sipping. It mentions: “*nityodakah ācamanasnānaproksanādyudakakā-ryaparahupavis'edityarthah* //”.
167. p.206-208; cf. *NCA*, p.97,159.
168. *HCA*, *loc.cit*; *ACA* (fo.225b): “*ais'ānyām dis'i yo yajñiyah yajñārho vrkṣah palās'ādih tasya yā samit tāmāhareditisambandhah* //”.
169. p.208-209; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
170. p.209-210; cf. *NCA*, p. 97-98; *HCA*, p.160.
171. (fo. 228 a) : “*haridrākumkumādis'obhākaradravyam tena pāṇi pralipya striyo vedādhyayanābhāvena samāvartanāprasakteḥ sārvaratriko'yaṁ vidih* //”.
172. p.212; cf. *NCA*, p.98-99, *AITHAL* (DCĀ, p.212 n.1) suggests that “*smṛtaṁ ca me asmṛtaṁ ca me tanma ubhayavratam*” should be added in the *Sūtra*-text before ‘*smṛtaṁ ca me*’ etc.. It is evident from the *DCĀ*, *NCA* and the *Prayoga*-tradition that this mantra should be recited in this manner. Correction in the *Sūtra* text has been rejected convincingly by MOHANTY. The recitation of this mantra (“*smṛtaṁ ca me*” etc.) in this manner is mentioned in the *ĀP* (*kāṇḍikā*-12: “*smṛtaṁ ca me asmṛtaṁ ca me tanma ubhayavratam*’ *iti* // *evāmuttareṣu sarveṣu padeṣu vadet*”). See also S.S. MOHANTY ‘Some observations on the *Āśvalāyana Paris'isṭa* and the *Bhāṣya* of *Devasvāmin*’ *JOIB*, xxx ix (1-2), 1989, p.1-3.
173. p. 213; cf. *NCA*, p.99; *HCA*, p.162-163.
174. *DCĀ*, p.213; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*. It seems that according to the *ACA*, this rite should be performed immediately before the marriage: “*enamtaṁ snātakam yatra yasminde'se pūjayiṣyantah madhuparkapūrvakam kanyādānena arcayiṣyanto janā bhavanti tatra*”.

- tasmin des'e etām yasminnahani samidhādānam kṛtām tatsambandhinīm rātrīm vasedityanvayah //*". (ĀCĀ fo.237b).
175. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, p.163; *ĀCĀ*, *loc.cit*.
176. p.247-248; cf. *NCA*, p.126; *HCA*, p.196-197.
177. p.248-249; cf. *NCA*, p.126-127; *HCA*, p.198-201.
178. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*; *ĀCĀ* (fo. 297a): "kāle pūrvedyurityā-dis'āstrokte kāle jñāpitān //".
179. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
180. cf. *ĀCĀ* (fo.297b): "kāmamannādye annādye annābhāve".
181. p.250; cf. *NCA*, p.127-128; *HCA*, *loc.cit*.
182. *loc.cit*; cf. *NCA*, p.128; *HCA*, *loc.cit*.
183. p.251; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
184. KANE, *HDS*, IV, p. 435 n. 971; GOPAL, *IVK*, p.316 n. 379, Chitrabhanu SEN, *A Dictionary of the Vedic Rituals*, Delhi, 1982, p.151. See also OLDENBERG, *SBE*, XXIX, p.252 n.13 for the mention of Nārāyaṇa's view.
185. Vide S.S. MOHANTY, 'A Note on *prācīnāvītin*' SP, *AIOC*, XXXVIII, Calcutta, 1996, p.27; *Aspects of Domestic Ceremonies in Ās'vālayana School*, p.15-23.
186. p.252; cf. *NCA*, p.129; *HCA*, p.202; cp. *ĀCĀ* (fo.298b): "tāsām pratigrahaṁ kārayiṣyan sakṛtsakṛt pratipātraṁ prthak prthak svadhā-rghyā iti".
187. *loc.cit*; see also *NCA*, p.130; *HCA*, p.103.
188. *NCA*, *loc.cit*; *HCA*, *loc.cit*; *ĀCĀ* (fo.299a): "yadā tu codhṛtaṁ pātraṁ vivṛtaṁ tu yadā bhavet // abhojyāṁ tat bhavecchrādhaṁ kruddhaiḥ pitṛganairgataih //".
189. p.253; cf. *NCA*, p.130-131; *HCA*, p.204; cp. *ĀCĀ* (fo.300a): "atha abhyyanujñānantaraṁ purastādanvaṣṭakye yathoktaṁ

- ‘*piṇḍapitryajñakalpena hutveti*’ (cf. *ĀGS* 2.5.3-4) // *tathā hutvetyarthah* //”.
190. *loc.cit*; cf. *NCA*, *loc.cit*.
191. cf. *ĀCĀ* (fo.300a): “*pratyabhyanuñātā anuñāpanam prati pratyabhyanuñā // sā ca yathā samkhyena kriyatām kurusva kurvītyevam rūpā brāhmanaiḥ kārya ityarthah* //”.
192. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
193. (fo. 300b): “*hi yasmāt kāraṇāt agnimukhā devāḥ pānimukhāḥ pitarah. tasmād devebhyah. agnau homavat pitrbhyah. pānihomah. kārya ityarthah. // evam ca pitrbhyah. homasya brāhmane avagāmāt so’pi mukhyaḥ kalpah* //”.
194. p.254; cf. *ĀCĀ* (fo.300b) : “*pānihome tadā ācānteṣu bhakṣiteṣu pāniṣu huteṣu haviṣṣu anyadgrhasiddhamannamanudis’ati* //”.
195. *NCA*, p. 132.
196. *GP* (2.13) : “*atha s’rāddhāni // tānyaṣṭau // pūrvedyuh. pārvaṇamaṣṭam-yanvaṣṭakyaṁ māsi māsi kāmīyāmābhyudayikamekoddīṣṭam pārvaṇam ceti* //”.
197. cf. *NCA*, p.134; *HCA*, p.206. The *ĀCĀ* mentions that the Brāhmaṇas take boiled rice (*odana*) and cake of flour (*apūpa*). These are mixed with the *sthālīpāka* and substances for moistening in order to offer the *piṇḍas*, vide *ĀCĀ* (fo. 301b) : “*sampannamiti brāhmanān prstvē yadyaddannam odanā-pūpādi brāhmanairupabhuktaṁ tat sthālīpākena udnanādīnā saha piṇḍā-rtham yāvat piṇḍadānaparyāptaṁ tāvadudhrtya pātrāntare prthak kṛtvā s’eṣamavas’iṣṭam grhe vidyamānamannam brāhmaneḥbhyah. ayam s’eṣa iti nivedayedityarthah* //”.
198. “*s’ūlagavo nāma rudrayaṇjo vakṣyate //s’ūline gauryasmin s’ūlagavaḥ kārya ityarthah* //”.

199. cf. *ĀCĀ* (fo.303b): “*tamevaṃ bhūtaṃ pas'uṃ rudrāya vardhasveti mantreṇa pucchaprades'aḥ tat paryantamabhisīṇcati //*”.
200. *ĀCĀ* (fo. 304): “*pātryā dārumayyā palās'ena parṇena vā vapāṃ juhuyā diti vijñāyata ityarthah.//*”.
201. cf. *ĀCĀ* (fo. 305a) : “*carus'eṣeṇa māmsas'eṣeṇa ca balim hareḍiti sambandah //*”.
202. cf. *ĀCĀ* (fo. 305 b): “*tattaddikṣu baliharaneṣu kāryeṣu ādes'anam tattaddigvācakas'abdam dis'ati ekaikena sūktena ekaikadiś-yupasthānam kāryam // catasro dis'as'caturbhiḥ sūktairiyathāsāmkyena pratidis'am upasthāpanam kāryamityarthah //*”.
203. cf. *NĀC* (loc.cit); *HĀC*, loc.cit; *ĀCĀ* (fo.305b-306a) “*ās'vayujikarmā = diṣu etaiḥ kadrudrāyetyādibhiḥ caturbhiḥ pratidis'am dis'amupasthāpanam kāryamityarthah // // carmanā bhogam kurvīta yatra yatra upayogo bhavati s'ayanādiṣu tatra upayoktavyamiti s'āmbavya ācāryo manyata ityarthah. //*”.
204. “*yāvanti ca loka ucchrayanānyutkrṣṭāni bhūtāni viddvattayā yastrtayā dhyetrṭayādhyāpayitrṭayā dātrṭayā tapastaptrṭayānyena vā tāni sarvā-nyasyaivāms'abhūtāni //*”; cp. *ĀCĀ* (fo.307A): “*sarvānyucchrayanāni // tāvanti loka stotrṭayā dātrṭayā tapastaptrṭayā anyena vā rūpeṇa sarvā nyasaiva aṃs'abhūtāni //*”. Here the *ĀCĀ* seems to follow the explanations in the *NĀC*:
205. “*putrādīnam tataḥ samīpataḥ pratiśedhayet nātra gantavyamiti anyamukhātteṣāṃ vaktavyamityarthah //*”.

CHAPTER III

NAIMITTIKA RITES

1. 15. 1 : Before others touch the child, he should be fed (by his father a mixture of) ghee and honey (rubbing them) with (a piece of) gold by means of (a piece of) gold (reciting the mantra) 'I give you the wisdom of honey (and) ghee raised by Savitr, the bountiful. Long living and protected by gods, live hundred autumns in this world.

The *DCĀ* is of opinion that the prohibition relates here to the persons whose touching is not expected. Obviously, this restriction does not include the persons who help the child and the mother during delivery. It further mentions that ghee and honey should be mixed and rubbed with gold on the surface of a stone¹. The *NCA* (p. 35-36) mentions that while feeding the child, he should be placed on the lap of the mother. It cites the *MS* (2.66) which states that this ceremony is also performed for the girls.

1. 15. 2 : Placing (a piece of gold) near the ears of the child and bringing his face near the gold, he recites (the mantra which appears as if passing over that piece of gold) for *medhājanana* 'May god Savitr, generate in you intelligence, may goddess Sarasvatī, may the two As'vinis decorated with garlands of lotus generate intelligence in you.

The *DCĀ* clarifies that the piece of gold should be brought near the ears of the child². The *DCĀ* (*loc.cit*) and *HCA* (*loc.cit*) are of the view that the expression *karṇayoh japati* suggests that the recitation should be in the ears of the child. The *NCA* (*loc.cit*) splits the word *upanidhāya* as *upa* and *nidhāya*. According to it, the word *upa* means here that the father brings his face near the face of the child and *nidhāya* means placing the piece of gold near the ears of the child.

1. 15. 3 : The father touches both shoulders of the child reciting (the three mantras) 'Be a stone, be an axe, be insuperable gold. You indeed are the Veda,

called son, so live hundred autumns' - (and also with the mantra) 'Indra give the best treasures' (*RV* 2.21.6), 'Bestow on us, O bountiful one, O speedy one' (*RV* 3.36.10).

In prescribing the way in which both shoulders of the child are to be touched and the three mantras are to be recited, different views have been noticed by the *DCĀ* (p.83). According to some, father touches the right shoulder first with the first mantra then the other with the two other mantras. Some are of view that the three mantras should be recited without division and the two shoulder should be touched one after the other, the right at first and then the left. The third view it mentions here is that while reciting the three mantras, both the shoulders should be touched simultaneously. Mentioning that one can perform this rite in either of these three patterns, it mentions its choice for the third pattern. The *NCA* (p. 36-37) is also of the same view here. The *HCA* (*loc.cit*) mentions here that he first recites all the three mantras touching the right shoulder and then recites all the mantras touching the left shoulder.

PRAVĀSĀGAMANA

1.15.11-12 On return after staying outside, the father smells the head of his son thrice reciting (the mantra) "You are born from (my) limb. You spring forth from (my) heart. May you live hundred autumns." This is also performed (without recitation of mantra) for the girls.

The *DCĀ* of view that according to some only this rite should be performed for the girls and according to others the mention here about the girls, also extended upto *jātakarman*. Hence, according to the former view, no *jātakarman* is performed for the girls. Others are of view that it should be performed without recitation of mantra³. It may be noted here that in *annaprās'ana* (cf.1.16.6) and *caula* (cf.1.17.18), this *sūtra* is repeated to indicate that the rites only prescribed in these ceremonies are to

be performed for the girls. Hence, performance of *jātakarman* also seems to be performed in the same manner for them. The *NCA* (*loc.cit*) mentions that even a person who has not established the *s'rauta* fires, should address his house with the mantra 'O ! house do not fear' etc. (cf. *ĀŚS* 2.5.18) prior to the performance of this rite. The *HCA* (*loc.cit*) cites the *SatGS* 20.1.35 and mentions that even when the son returns from journey this rite should be performed for him⁴.

FOR A RTVIK RELIEVED FROM AN ASSIGNMENT

1.23.22-23: (After being relieved from the assignment at the completion of sacrifice, a Rtvik) should offer oblation of *ājya* in the *dakṣiṇāgni* reciting (the mantra) 'O Agni, increase' (*RV* 1.31.18) and (then) go away to the place he likes. One who has not set up the (*s'rauta*) fires offers (the oblation in the (sacred domestic fire) reciting (the mantra) 'Forgive us, Forgive us, O Agni, this sin,' (*RV* 1.31.16).

According to the *DCA* (p.126-127), some offer this oblation on reaching their home whereas others offer it before starting for their home after completion of the sacrifice. It further mentions that restriction on food etc (cf. 1.23.21) continues till offering of this oblation. The *NCA* mentions that since this is a *naimittika* rite and as is seen (in the practice mentioned) in the texts belonging to other schools, the Rtvik should offer oblation in his own *dakṣiṇāgni*. The word *hutvā* 'after offering (the oblation)' indicates that even after the sacrifice, the restriction (on food etc) continues till the offering of this oblation. The expression *ājyāhuti* (the offering of *ājya* as the oblation) in the *Sūtra* suggests that the detailed procedure of the sacrifice should not be observed and simply the oblation is to be offered. This is intended in addition to the optionality of strewing around the fire. The *NCA* further mentions that if an unmarried person is engaged as a Rtvik, he should offer the oblation with the prescribed mantra (*RV* 1.31.16) in his kitchen fire (p.54). The *HCA* (p.95) expresses the view that this oblation is offered prior to the departure.

RATHĀROHANA

2. 6. 1 : When going to mount a chariot, he should touch the wheels with his two hands separately with (the mantra) 'I touch your two forefeet. Your two wheels are the *Brhat* and the *Rathāntara* (Sāmans)'.

The *DCA* mentions that whenever he goes out to a distant place, this rite is performed only once at the beginning . While ascending the chariot the person touches the right wheel with his right hand and the left with his left hand simultaneously⁵. It also mentions that a chariot is many yoked and has a semicircular hood⁶. The *HCA* (*loc. cit*) mentions that when an old chariot is renovated or purchased, this rite is also performed.

2. 6. 2-5 : (With the mantra) 'your axle is the *Vāmadevya*' he touches the two (naves) in which the axle rests. He mounts (the chariot) with the right foot first with (the mantra) 'With Vayu's strength, I mount you, with Indra's power and sovereignty'. He touches the reins, or if the horses have no reins, (he touches) the horses with a staff (with the mantra) 'With Brahman's splendour, I seize you. With truth, I seize you'. When (the horses) move on, he should murmur, 'Go forward to thousandfold successful vigour, Divine chariot, carry us forward!' - (and the mantra), 'Let your limbs be free and strong !' (*RV* 6. 47.26).

The *NCA* mentions that the navels on which the axle rests is touched simultaneously by both the hands⁷. It (*loc.cit*) mentions that *rathārohana* rite ends here.

ASCENDING OTHER VEHICLES

2. 6. 6 : With this (mantra he should touch also) other articles of wood.

According to the *DCA*, the seat of the chariot should not be touched as it is not a part of the chariot. On the other hand, the vehicles like bullock-cart which are made up of wood are touched in a similar manner as in the case of chariot⁸.

2.6. 7-8 : ‘May the two bullocks be strong , the axle firm’ (*RV* 3.53.17)- (with this mantra) he should touch (each) part of the chariot (alluded to in that mantra). With (the mantra). ‘The earth, the good protectress, the unattained heaven’ (*RV* 10. 63.10, he should ascend) a ship.

According to the *HCA* (*loc.cit*), the person utters the name of respective portions of the chariot mentioned in the mantra when he should touch these portions. According to the *NCA* (*loc.cit*), the word “bullock” is mentioned in the *RV* 3.53.17 indicates that the portions of the bullock-cart viz, the two bullocks, two shafts, axle and yoke are touched. But these portions of a chariot should not be touched as it is not driven by bullocks. A chariot is driven by horses and the mantra (*RV* 3.53.17) prescribed for the bullocks. While ascending a ship, the *DCA* mentions that the person recites the mantra (*RV* 10.63.10). According to it, here the context implies that the person should touch the ship. The reality is that he should ascend the ship. The mantra also mentions the word *ārohet* “he ascends”. Therefore, it is of view that reciting the prescribed mantra the performer should ascend the ship. According to it, in the interpretation of the text, the context cannot over look the reality⁹.

2. 6. 9-10 : With a new chariot he should drive around keeping his right side towards a widely known tree or pool that does not dry up. Then he should fetch branches which bear fruits or brings something which is useful for his house.

The *NCA* (*loc.cit*) mentions that after ascending the chariot, he should perform all the rites prescribed here upto muttering of the *vanaspati* (mantra). Then the branches of Āmra and Jambu may be fetched on this occasion ¹⁰.

2. 6. 11 : (He) drives (then in that chariot) to an assembly. While looking at the sun he murmurs (the mantra) 'Make our renown highest' (*RV* 4.31.15) and then he should descend. While approaching (the assembly) he murmurs 'To the bull among my equals' (*RV* 10.161.1), 'May we be called today Indra's best favourite' (*RV* 1.167.10), (he murmurs) when the sun is setting. When day appears he murmurs 'Thus I address you O daughters of the heaven, while you arise' (*RV* 4.51.11).

According to the *DCA* (p.170), some consider this rite to be performed by a person who approaches his house with his new vehicle¹¹. Others, however, are of opinion that this rite is prescribed for a person who approaches the law suit (cf. *HCA*, p. 126). Hence, with the (mantra) *RV* 4.31.15, the person looks at the sun as he reaches the place of justice. When he crosses his opponent, he recites the *RV* 10.16.1. The (mantra) *RV* 1.167.10 is recited when the sun is setting, till the law-case is finalised. The (mantra) *RV* 4.51.11 is recited at the morning till the case is finalised (cf. *HCA*, *loc.cit*). The *NCA* (*loc.cit*) mentions that these three mantras (*RV* 10.161.1, 1.167.10 and 4.51.11) are muttered silently (*upāṁs'u*). The *ĀCĀ* (*loc.cit*) mentions that before descending the chariot, he should look at the sun and recite the *RV* 4.31.15¹².

VĀSTUPARĪKṢĀ

2. 7. 1-7 : Now the examination of the ground (where he desires to build a house). It must not be saline and free from dispute. There should be herbs and trees and enough of the Kus'a and Vīraṇa grass (on that plot). He should dig out and remove plants with thorns and with milky juice and also the Apāmārga, S'āka, Tilvaka and Parivyādha (if these plants grow on that plot).

The *DCA* mentions that trees like the *Vaṭa* and *Udumbara* have milky juice and the *Khādira* and *Kharjura* are thorny¹³. In the expression *kantakikṣirinaḥ*, it is of the view that the compound is ‘*dvanda*’ and it means the two types of trees (viz, those having thorns and those having milky-juice)¹⁴. The word *etāni* in the neuter indicates that other such trees should also be uprooted¹⁵. The *ĀCĀ* (*loc.cit*) mentions that the word *iti* (in the *Sūtra*) indicates that similar types of trees prohibited in the *Vāstusāstra* should be uprooted¹⁶.

2. 7. 8-11 : A spot where the waters, flowing together from all sides to the centre of it, flow round the bedroom, having it on their right side, and then flow off to the east without noise- that possesses all auspicious qualities. Where the waters flow off, he should have the kitchen built. Thus, it becomes rich in food. On a spot which is inclined towards the south, he should have the assembly room constructed; thus there will be no gambling in it. (But others say that) in such (an assembly room) the young people become gamblers, quarrel some, and die early. Where the waters flow together from all directions, the assembly room (constructed on such a spot) brings luck and becomes free from the blemishes that the young ones engage themselves in gambling.

The *DCA* (p.174) observes that the bedroom should be constructed on the eastern side of the spot. According to other texts, the *NCA* (p.78) mentions that the kitchen remains on the south eastern side of the bed room but here the *Sūtrakara* maintains that it should be on the eastern side of the bed room. As the word *adyūta* has been already mentioned, the word *kitavāh* (in the *Sūtra*) does not carry the sense of gambling . It refers here to arrogance according to the *DCA* (*loc. cit*; cf, *NCA* , *loc.cit*). The *DCA* (*loc. cit*) further mentions that the assembly room should be on the northern side of the plot. The *NCA* (*loc.cit*) mentions that in the assembly room is that room in which householder has no restriction to meet his own people as well as the visitors¹⁷.

2. 8. 1-3 : Now, he should examine the spot in the following manner. Digging out a pit knee deep, he fills it again with the same earth (taken out of it). If the earth rises above the ground it is excellent, if it is at the same level, it is of average quality and if it does not (reach to the ground level), it is harmful (to construct house on such a spot) .

The *DCĀ* is of the view that all other prescriptions mentioned earlier may not be carried on but the prescriptions mentioned here are to be taken up as these are more important than the ones mentioned earlier ¹⁸. The *ĀCĀ* mentions these tests to be carried on a spot which has already passed through tests like the absence of certain plants (mentioned earlier) ¹⁹. The *HCĀ* (p.30) clarifies that a spot having middle quality implies that when utilised for constructing a house it brings neither prosperity nor misfortune ²⁰.

2. 8. 4-10 : After sun-set he should fill (the pit) with water and leave it like that for the whole night. If (in the morning) the water remains in it, (the ground is) excellent; if it is moist, (it is) of middle quality; if it is dry, (it is) harmful. White (ground) of sweet taste, with sand on the surface, (should be selected) for a Brāhmaṇa. Red (ground) for a Kṣatriya and yellow (ground) for a Vais'ya. He should draw thousand furrows on it and should have it measured off as quadrangular, with equal sides to each (of the four) directions; or as an oblong quadrangle.

According to the *DCĀ* , the prescription of drawing thousand furrows should be understood in the sense of drawing many and uncountable furrows²¹. The *NCĀ* (*loc.cit*) mentions that, while all other conditions remain the same for all three classes, the specification for the three classes should be white, red and yellow respectively ²².

2. 8. 11-16 : With a S'amī branch or an Udumbara branch he sprinkles it (with water), going thrice round it, so that his right side is turned towards it, reciting

the *S'āntātīya* hymn. And (so he does again three times) pouring out water without interruption with the three mantras, 'O waters, you are wholesome' (*RV* 10.9.1-3). In the interstices between the bamboo staffs he should have the (single) rooms constructed. Into the pits in which the posts are to stand, he should have an Avakā, (ie. the water plant called) *S'ipāla* put down; then (danger from) fire will not be there' thus it is understood (in the *S'ruti*). Having put (that plant) into the pit in which the middle post is to stand, he should spread (on it) eastward-pointed and northward-pointed Kusa grass and sprinkle (on that grass) water into which rice and barley have been thrown, with (the mantra), 'To the steady one, the earth-demon, *svāhā* !'. When (the middle-post) is being erected, he should recite over it (the two mantras), 'Stand here, fixed in the ground, prosperous, long lasting, standing amid prosperity. May the malevolent ones not attain you ! To you (may) the young child (come), to you the calf..... to you (may), the cup of Paris'rit (come); May they come (to you) with pots of curds'.

The *DCA* '(loc.cit) mentions that different hymns of the *RV* which have the word *S'āntātīya* (eg. 1.12.7.8 and 10.137) can have the designation as the *S'āntātīya* hymn²³. It, however, mentions that the hymn beginning with "*sam na indrāgnī*" (*RV* 7.35) is most famous as the *S'āntātīya* hymn²⁴. The *ACA* (fo.156b) considers the entire hymn beginning with "*īle dyāvāprthivī*" (*RV* 1.112.1-25) as the *S'āntātīya* hymn²⁵. The *HCA* further mentions that while going round the spot keeping his right side towards it, he should repeat each time, the *S'āntātīya* hymn. On each sprinkling, he may repeat a mantra or a hemistich or a "*pāda*" of this hymn (p.132).

2. 9. 1-7 : (over) the bamboo staff, when it is put on (the middle -post, he recites the hemistich), 'Rightly ascend the post, O staff, bestowing on us long life hence forward'. On four stones, on which *Dūrvā* grass has been

spread, he should establish the water-barrel with (the mantra), 'Arise on the earth-or with (the mantra), 'The Araṅgara sounds, three times bound with the strap. It praises the welfare; may it drive away ill. Then he pours water into it with (the mantra), 'Hither may king Varuṇa come with the plentiful (waters); at this place may he stay contented; bringing welfare, dropping ghee may they lie down together with Mitra'. He then 'appeases' it (in the following way) . He puts gold into water into which rice and barley have been thrown, and (with that water) he sprinkles it three times, going round it with his right side turned towards it, with the *S'āntātīya* hymn.

The *DCA* mentions that appeasing of the spot is intended here. Although the vessel is the immediate context, in the word "*enat*" the expression in the neuter refers to the Vāstu (the spot) and not to the vessel which is mentioned in the *Sūtra* is the masculine gender ²⁶. The *NCA* (*loc. cit*) mentions that the mantra 'Rightly ascend' etc. is recited by some not only over the middle post but also over all other posts.

2. 9. 8-9 : (He then goes three times keeping his right side towards the spot) with uninterrupted line of water with the three mantras 'O waters you are wholesome' (*RV* 10.9.1-3). In the middle of the house he should cook a mess of food and offer oblation (in the sacrifice from that food) with the four mantras 'Vāstoṣpati, accept us,' (*RV* 7.54.14) and offer oblation at the end of each mantra. Then preparing food and serving it to the Brāhmanas, he should cause them to say, ' Lucky is the ground!. Lucky is the ground! '.

The *DCA* mentions here that the food should be cooked inside the newly built house for the first time. This is implied in (the expression) *s'rapayitvā* 'having cooked' (mentioned in the *Sūtra*). Therefore prior to this (cooking), there should not be no

cooking inside the newly built house ²⁷. The *NCA* (*loc.cit*) mentions the performer should first say to the Brāhmaṇas “You all please say lucky is the ground’ for two times. Accordingly, the Brāhmaṇas say ‘Lucky is the ground’ (twice).

GRHAPRAVES'A

2. 10. 1-2 : It has been declared how he should enter into the house (returning from a journey). The house, when he enters it, should be provided with seedcorn.

According to the *DCA* , the rites prescribed in connection with entering the house as mentioned in the *ĀS'S* 2.5.17 are also due here ²⁸. It also mentions that even when one enters a house which is consecrated according to the provision of other manuals, these rites are also due. The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) mention that when one enters into a house renovated or purchased, these rites are performed. They mention that the rites beginning with the placing of water barrels up to pronouncement of the Brāhmaṇas are also performed before entering into a new house. Prior to the placing of water barrels, one should place the grains. He should silently enter into the house.

KSETRAKARṢANAM

2.10.3-4: He should have his field ploughed under the Nakṣatras of Uttarāḥ Prauṣṭhapadās, Uttarā Phālgunyas or Rohinī. In a manner that the wind may blow to him from the field, he should offer oblations with the hymn, ‘Through the lord of the field’ (*RV*.4.57), mantra by mantra, or he should murmur (that hymn).

According to the *DCA*, this is the time to begin ploughing (for cultivation)²⁹. The *NCA* (*loc.cit*) observes that the suffix “*nic*” is added with the root “*krṣ*”(to

plough) in the word “*prakarsayet*” (in the *Sūtra*) to suggest that the householder instead of ploughing the field by himself does it by some other person. Citing the *MS* (4.4-5), it mentions that in distress, a Brāhmaṇa may accept cultivation as occupation. Further, it justifies the description of the ceremony of *kṣetrakarsaṇa* in the *Grhya* text (i.e, the *ĀGS*) because articles produced from agriculture are needed in performing different domestic rites. The *ĀCĀ* (fo.172b) also mentions this justification for the description of this rite here ³⁰. The *NCA* (*loc.cit*) further mentions that at the time of accepting gift (of a land), the field is ploughed by a Brāhmaṇa. The *HCA* (p.135-136) mentions that the oblations are offered at such a spot (of the plot) that it enables the smoke to blow over the entire plot. The *NCA* (*loc.cit*) mentions that (preliminary rites of the sacrifice) beginning with smearing are performed before offering the oblations ³¹.

GAVANUMANTRANA

2. 10. 5-8 : He should speak over the cows when they go away, the two (mantras), ‘May refreshing wind blow over the cows’(RV 10.169.1-2). When they come back (he should recite over them the mantra) ‘May they whose udder with its four holes is full of honey and ghee, be milk-givers to us; (may they be) many in our stable, rich in ghee.’ ‘Come here to me, giving refreshment, bringing vigour and strength. Giving inexhaustible milk, rest in my stable that I may become the highest one’ and ‘They who have raised their body up to the gods’- the rest of the hymn (RV 10.169.3-4). Some recite the *Āgāviya* hymn. He should approach their herds, if the cows do not belong to his Guru, with (the words), ‘Prospering are you ; excellent are you, beautiful, dear. May I become dear to you. May you see bliss in me’.

According to the *DCA*, the restriction to approach the cows of one's Guru suggests that when one approaches the cow of any other person he should recite the mantras prescribed here. It mentions "*āgāvo agman*" etc. (*RV* 6.28)³² as the *Āgāviya* hymn. According to the *NCA* (p.82), when the cows go for grazing to the forest whether they belong to himself or to some other person, he should always recite these mantras. Similarly, when they return to the village, the mantras prescribed here are always recited. In a herd if any cow is present which belongs to one's Guru, one should not approach the herd with the mantra 'Prospering are you' etc. It cites the *S'aunakakārikā* which states that *upasthāna* means the posture of obeisance. In this posture, he should approach the cows³³.

FOR CURE FROM SUFFERINGS

3. 6. 4-5 : Then, for a person who is sick or suffering or affected with consumption, a mess of boiled (rice) grains in six oblations (should be offered) - with this (hymn) 'I loose you by sacrificial food so that you may live' (*RV* 10.161).

Here the hymn (*RV* 10.161) has five mantras. The *DCA* is of view that after offering five oblations reciting each mantra, he should offer *svīṣṭakṛt* as the sixth oblation. The two *ājyabhāga* oblations are not offered in this sacrifice³⁴. The *ĀCĀ* mentions that the word '*atha*' (then) suggests that these rites are different from the *kāmya* rites mentioned earlier (cf.3.6.1-3)³⁵. The *NCA* declares these rites as *naimittika*. It also mentions that the sickness mentioned here relates to the attack of fever etc. Similarly, suffering relates to the bedridden condition. The oblation is specified here as *caru* because *ājya* should not be the oblation (*loc.cit*).

HAVING SEEN A BAD DREAM

3. 6. 6-7 : If he has seen a bad dream, he should worship the sun with the two mantras ‘ Today, god Savitr’ (*RV* 5.82.4-5) and with the five mantras ‘What bad dreams there are among the cows’ (*RV* 8.47.14-18) or with (the mantra) ‘ Whosoever, O king ! be it a companion or a friend’ (*RV* 2.28.10).

Here, the *Sūtra* text in the *DCĀ* and *HCA* mention that only one mantra ‘Today god Savitr’ (*RV* 5.82.4) is to be recited but that of the *NCA* and *ĀCA* prescribe the next mantra also (*RV* 5.82.5) for recitation. The commentators comment here according to their respective texts ³⁶.

HAVING SNEEZED, YAWNED etc.

3. 6. 8 : When he has sneezed, yawned, seen a disagreeable sight, smelt a bad smell, when his eye palpitates and when he hears noises in his ears, he should murmur, ‘Well-eyed may I become with my eyes, well-vigoured with my face, well-hearing with my ears. May will and insight rest in me !’

Here the *NCA* (p.94) clarifies that he recites the mantra if the person himself has seen the disagreeable sight.

WHILE GOING OUT etc.

3. 7. 8-10 : ‘We have you, O Lord of the path’. (*RV* 6.53)- if he is going out for doing some business. ‘Bring us together, Pūṣan, with a knowing one’ (*RV* 6.54) - if he wishes to find something he has lost, or if he has strayed. ‘Journey over the ways, Pusan’ (*RV* 1.42)- if he is going out on a long or dangerous way.

According to the *DCĀ*, the distance may be less but, if it is dangerous, the *RV* 1.42 is prescribed for recitation ³⁷. It also mentions that 'stray' means the loss of wisdom. In order to get back the same, the prescribed rite should be performed³⁸.

WHEN THE STUDENT DEPARTS FROM HIS TEACHER

3.10.1-2: If a student wants to take leave of his teacher, he should pronounce before the teacher his (i.e., the teacher's) name (and say) 'Here we will dwell sir!'

The *DCĀ* mentions that the word "*idam*" (here) suggests that the student enters into another stage of life. He henceforth, becomes a householder ³⁹. The *HCĀ* (*loc.cit*) and *NCĀ* (*loc.cit*) mention that the student declares his intention in this manner if he desires to take leave of his teacher after *samāvartana*.

3. 10. 3-5 : After (uttering) the name (of his teacher), he utters in a loud voice (the portion) 'Here we will dwell Sir' and then in a low voice "Of inhalation and exhalation" and (the mantra) 'Come hither. Indra, with your lovely-sounding, fallow-coloured (horses)' (*RV* 3.45.1).

According to the *DCĀ*, the mention here that the *japa* is performed silently indicates that on other occasions in the domestic rites, even with the mention of the word "*japati*," the mantra is uttered loudly ⁴⁰.

3. 10. 6 : The aged one then murmurs, 'To inhalation and exhalation. I, the wide-extended one, resort with you. To the god Savitr I give you in charge'- and the mantra 'Come hither' etc. (*RV* 3.45.1).

According to the *DCĀ* (p.216-217) the two mantras mentioned above are recited by the student as well as the teacher. (cf. *NCĀ*, p.101).

3.10.7-11 : When he has finished (that mantra), and has muttered, ‘*Om ! forwards ! Blessing*’ and recited (over the student the hymn), ‘The great bliss of the three’ (*RV* 10.185)- (he should allow the student to take leave of him). One who has his departure in this manner faces danger from no side- thus it is understood (in the *S’ruti*). If he hears (on his way) disagreeable voice of the birds, he should murmur the two hymns, ‘Shrieking manifesting his being’ (*RV* 2.42.43), and (mantra), ‘The divine voice have the gods created’ (*RV* 8.100.11). ‘Praise the renowned youth who sits on the war-chariot’ (*RV* 2.33.11)- if (he hears disagreeable voice) of a deer. From the direction, or from which (being) he expects danger towards that he should throw a fire-brand burning on both sides, or having twirled about a churning-stick from the right to the left, with (the words), ‘Safety be to me, Mitra and Varuna; encounter the foes and burn them up with your flame. May they find none who knows them and no support; divided by discord may they go to death’. He turns the churning-stick downwards with (the mantra), ‘The combined wealth of both, heaped together’ (*RV* 10.84.7).

The *NCA* (p.101) and *HCA* (p.166) mention that the entire hymn (i.e, *RV* 10.185) is recited. The *HCA* (p.165) further mentions that the expression ‘thus it is understood’ is mentioned to indicate that it is a citation from a Brāhmaṇa-text. The *NCA* (*loc.cit*) mentions that one may apprehend danger from any person or any other being like tiger etc.

IN FACE OF DANGER

3. 11. 1 : If unknown danger from all sides (threatens him), he should sacrifice eight *ājya* oblations with (the mantras). ‘*Prthivī* (the earth) is covered; She is covered by Agni. By her, the covered one, the covering one, I

ward off the danger of which I am in fear *svāhā* ! Antarikṣa (the air) is covered; it is covered by Vāyu. But it the covered, the covering, I ward off the danger of which I am in fear. *svāhā* ! Dyaus (the heaven) is covered; She is covered by Āditya (the sun). By her, etc. 'The quarters (of the horizon) are covered; they are covered by Candramas (the moon). By them etc'. 'The waters are covered; they are covered by Varuṇa. By them etc. 'The creatures are covered; they are covered by Prāṇa (the breath). By them etc'. 'The Vedas are covered; they are covered by the metres. By them etc. All is covered; it is covered by Brahman. By it etc. *svāhā* !'

According to the *DCA*, here it is enumerated that eight oblations are offered and eight mantras are prescribed. Therefore, *ājyabhāga* and *svistakṛt* oblations are not offered in this rite. The mention of the word *ājya* indicates that the procedure of *ājyahoma* is followed here⁴¹ (i.e, option is maintained for *paristarana*, cf.1.3.4)

3. 11. 2 : Then, stationing himself towards the north-east, he murmurs the *Svastātreyā* and 'of what we are in fear, Indra'. (*RV* 8.61.13ff), down to the end of the hymn.

According to the *DCA*, before taking out the full-pot, these mantras are recited. The *NCA* (p.102) and *HCA* (p.168) mention that the mantras "*svasti no mīmītām*" etc. (*RV* 5.51.11-15) are the *Svastyātreyā* mantras. The *NCA* also mentions that the mantra (beginning with) "*svastyayanam tārksyam*" (*RVkh* 5.51.1) is also included in the *Svastyātreyā* mantras. After recitation (of all the mantras prescribed here), *sarvaprāyas'citta* rite is performed (*loc.cit*).

WHEN A KING JOINS A BATTLE

3. 12.1-2 : When the battle begins, the priest causes the king to put on his armour. He stations himself to the west of the chariot (when the king occupies his seat) and recites 'I have brought you here' (*RV* 10.173.1).

According to the *DCA*, the whole hymn (i.e., *RV* 10.173) is recited here by the Purohita⁴² whereas the *ACA* maintains that only the first mantra (i.e., *RV* 10.173.1) is recited⁴³.

3.12.3-10: With (the mantra) ‘His countenance is like a thunder-cloud (*RV* 6.75.1) he should offer the king a coat of mail. Then he offers (the king) bow reciting the second mantra (i.e., *RV* 6.75.2), the king repeats the third (i.e., *RV* 6.75.3) and the priest the fourth (i.e., *RV* 6.75.4). The priest offers quiver to the king reciting the fifth (i.e., *RV* 6.75.5). When the king moves on, the priest recites the sixth (i.e., *RV* 6.75.6). When the horses move on, he (the priest) recites the seventh (i.e., *RV* 6.75.7). He makes the king repeat the eighth (mantra i.e., *RV* 6.75.8) when he (the king) looks at the arrows.

According to the *DCA*, the coat of mail is famous as a protecting garment⁴⁴. It further mentions that the seventh mantra (i.e., *RV* 6.75.7) is to be recited over (*anumantrana*) the horses (and not to be murmured)⁴⁵.

3.12.11-14: He (the priest) ties on the King’s arm the leather reciting ‘It encircles the arm with its windings like a serpent’ (*RV* 6.75.14). He then mounts up to (the King on the chariot). As the chariot moves on, he makes him (the king) repeat the *Abhivarta* hymn (*RV* 10. 174) and the two mantras (beginning with) ‘He, who ‘Mitra and Varuṇa’ (*RV* 8.101.3-4). He (the priest) looks at him (the king) reciting the *Apratiratha*, *S’āsa* and *Sauparna* hymns. The *Sauparna* hymn begins with ‘May the streams of honey and ghee flow forwards’, (cf. *AB* 6.25.7).

The *NCA* identifies here the *Apratiratha* (*RV* 10.103) and *S’āsa* (*RV* 10.152) hymns. According to the *NCA*, the leather tied on the arm of the king protects him from scratches of the bow string⁴⁶.

3.12.15-16 : The king drives the chariot towards all directions (and then) stations (in the direction of) the Sun or Venus (before commencing the battle).

The *DCĀ* mentions that the king should not commence battle facing the Sun or Venus⁴⁷. The *NCA* maintains that if it is day he should station himself in the direction of the Sun and if it is night he station himself in the direction of the Venus⁴⁸. OLDENBERG translates *ādityamaus'anasam vāvasthāya* as 'in the line of battle invented by Āditya and Us'anas' and believes that here the views of the two teachers namely Āditya and Us'anas are referred but this interpretation is not correct according to KANE and GOPAL⁴⁹. Here, it is observed that commentators maintain that 'the king stations himself in the direction of the Sun and Venus'⁵⁰. Hence, as far as their view goes, the *Sutrakāra* does not refer here to any teacher.

3.12.17-20 : He should touch the drum with the three mantra, 'Fill earth and heaven with your roar' (*RV* 6.47.29-31). With (the mantra), 'Short off fall down' (*RV* 6.75.16) he should shoot off the arrows. 'Where the arrows fly' (*RV* 6.75.17) - this (mantra) he should murmur while they are fighting. Or, he should teach (the king the texts mentioned).

The *DCĀ* (p. 222) mentions the opinion of some (that at the time of beating the drum) the Purohita may instruct the king relating to the recitation of these mantras and leave the spot in order to avoid any attack on him in the battle. The *NCA* (*loc.cit*) mentions that the Purohita may himself recite the hymn (*RV* 10.173) stationing himself to the west of the chariot and instruct him to recite himself all the mantras prescribed in this rite beginning with the one recited at the time of wearing the coat of mail⁵¹.

IF DISEASE BEFALLS ON CATTLE

4.9.41-44 : If disease befalls on his cattle, he should sacrifice to that same god (Rudra) in the midst of his cow-stable, a mess of cooked food, which he sacrifices in it's total. Having thrown the sacrificial grass and *ājya*

into the fire, he should lead his cows through the smoke. Murmuring the *S'antātīya* hymn (*RV* 7.35), he should go in the midst of his cattle.

According the *NCA*, the deity (i.e., Rudra) should be worshipped with his twelve names or six names or one name. After performing the rites up to the offering of two *ājyabhāga* oblations, the *sthālīpāka* should be spread, put in *darvī*, stirred and the whole (substance) should be offered in the sacrifice. No *svistakṛt* oblation is offered in this rite as no remnant remains after the principal offerings are made in this sacrifice. Then the performer should approach the directions. Then *sarvaprāyas'citta* oblations are offered. The word "*ca*" also (in the *Sūtra*) along with (the throwing of) sacrificial grass and *ājya* (over the fire) suggests that the chaffs of the grains and the small grains are also to be thrown into the fire. The hymn (*RV* 7. 35) beginning with "*sam na indrāgnī*" is famous as the *S'antātīya* hymn. According to others, the hymns containing the word "*s'antātī*" are also to be regarded as *S'antātīya* hymns. Therefore the (*RV* 1.112) beginning with "*ī le dyāvāpr̥thivī*" (*RV* 7.18) beginning with "*idaṃ ha nūnameṣām*" and (*RV* 10.137) beginning with "*uta devā avahitam*" are also regarded as this hymn (p.141). The *HCA* mentions that in this rite, the *sthālīpāka* should be offered entirely in the sacrifice (p.216)

IF THE PERFORMER IS CRITICALLY ILL

4.1.1-3 : When disease befalls, one who has set up the (*S'rauta*) fires should (leave his home to) reside in the eastern or northern or north-eastern direction. It is said- 'The sacred fires are fond of the village. Longing for it, they with hope for return to the village, restore him to health' - this is understood.

The *NCA* and *HCA* maintain that they take him out of the village⁵². The *NCA* observes that the citation here (from the *S'ruti*-text) establishes that the domestic rites have their origin in the *S'ruti*-texts (*loc.cit*). The *HCA* maintains that the fires

cure the ailing person being tempted with the hope that when cured he would offer oblation in the fire (to which they very much relish, *loc.cit*). The *ĀCĀ* clarifies that disease means here suffering from fever etc ⁵³.

4.1.4-5 : Being restored to health, he should offer a Soma sacrifice, or an animal sacrifice, or an ordinary sacrifice and return back to his home (again in the village) or, without such a sacrifice.

According to the *DCĀ* if he performs a Soma-sacrifice, it is *agniṣṭoma*. If he performs an animal sacrifice, the animal is dedicated to Indrāgni⁵⁴. If he performs (an ordinary) sacrifice (*isti*), the oblations are dedicated to Agni ⁵⁵. According to the *HĀ* (*loc.cit*) some observe the *āgrayana*, *dars'a* and *pūrṇamāsa* sacrifices. Others perform sacrifice offering oblation to Agni in eight pot-sherds.

THE FUNERAL RITES

4.1.6-14 : If he dies, one should have a piece of ground dug up to the south-east or to the south-west at a place which is inclined towards the south or the south-east. According to some (teachers) it should be inclined towards the south-west. (The piece of ground dug up should be) of the length of a man with upraised arms, of the breadth of one *vyāma* (fathom) of the depth of one *vitasti* (span). The cemetery should be free from all sides. It should be fertile in herbs. But plants with thorns and with milky juice etc, as stated above (cf. *ĀGS.2.7.5*), are to be uprooted from which (spot), the waters flow off to all sides: this is a characteristic required for the cemetery (*s'mas'āna*) where the body is to be burned.

According to the *DCĀ*, here two types of cemeteries are mentioned; viz, the place where the corpse is burnt and the place where the bones collected after funeral are deposited. The place where the corpse is burnt should be open in all sides and it is shaded at the top. The other type of cemetery remains free on its sides as well as on its top⁵⁶.

4. 1. 15 : ‘They cut off (from the dead body the hair, the beard, the hair of the body and the nails -this has been stated above’ (*ĀS’S* 6.10.2).

The *DCA* (p.235) mentions that they cut off hair etc and smear the paste of Nalada (Indian spikenard) on the body of the deceased as it has been prescribed in the *ĀS’S* (6.10.2,3). The *HCA* (p.104) mentions that rites beginning from the cutting of hair (*ĀS’S* 6.10.2) till the son of the deceased taking the cut off portion of the garment (*ĀS’S* 6.10.7) are performed. The *NCA* mentions the details (p.107). According to it, the corpse is taken out in *tīrtha*⁵⁷. Giving a sacred bath to it, the paste of Nalada is applied on it. Cutting open the entrails some remove the faeces and fill it with *prṣadājya* “the mixture of clarified butter and curd ” They cut one fourth of the new garment and cover the corpse so that its fingers remain towards the west and feet exposed to view. The cut off portion is taken by the son (of the deceased) or by a similarly related person.

4.1.16-17: Providing plenty of sacrificial grass and butter, they pour here clarified butter into curds. This is the ‘*prṣadājya*’ used for the rites directed to the manes.

The *DCA* mentions that after cutting open the entrails, they should pour this *prṣadājya* ⁵⁸. The *NCA* (*loc.cit*) mentions that in the rites directed to the manes, one should face to the south-east direction while performing the rites.

4. 2. 1-2 : They now carry (his sacred) fires and (his) sacrificial vessels in that direction. After them, aged persons forming an odd number, men and women not going together, (carry the dead body).

The *DCA* mentions that the relatives of the deceased carry the sacred fires. (*loc.cit*; cf. *NCA*, p.108). According to the *DCA* , it is not obligatory to observe the sequence that the fires are to be carried ahead of the sacrificial vessels ⁵⁹.

4. 2. 3 : Some (want) that (the dead body should be carried) in a cart with a seat, drawn by cows.

The *DCĀ* (*loc.cit*) observes that some want that the corpse should be carried only with such a cart which has a seat but according to others, if it has a seat it should be drawn by the cows. If there is no such seat, it is not obligatory that it should be drawn by the cows. The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) mention that the corpse may be carried on a stretcher (*s'ivikā*).

4. 2. 4-8 : (Some prescribe) a she-animal for covering (the dead body with its limbs). It should be a cow or a she-goat of one colour. Some (select) a black one. They tie (a rope) to its left fore-foot and lead it behind (the corpse).

The *DCĀ* cites the *KātS'S* (25.38) which mentions that immolation of the she-animal may not be made as it is apprehended that the same may cause confusion at the time of collection of the bones. There will be difficulty in identifying whether a particular bone belongs to the deceased person or to the immolated animal. (*loc.cit*, cf. *NCA* *loc.cit*). The *HCA* (p.175-176) also observes that the practice of *anustarani* (immolating a she-animal) is considered as optional in other schools. Therefore, appropriate decisions are to be made keeping in view the prevalent practice.

4. 2. 9-10 : Then follow the relations (of the deceased), wearing the sacrificial cord below (round their body), with their hair-locks untied, the older ones remaining ahead of their younger ones. Reaching the spot, the performer walks thrice around the spot with his left side turned towards the spot and with a *S'amī* branch he sprinkles water (with the mantra) “Go away, withdraw and depart from here”. (*RV* 10.14.9)

According to the *DCĀ*, the younger ones always remain behind their respective elders when they proceed in the funeral procession⁶⁰. Some are of opinion that they

should not cover the upper part of their body whereas according to others, they should wear the sacred cord in the *nivāta* fashion ⁶¹. Some read the word *garta* (pit) for the word *kartā* (the performer) and they want that to dig a pit up to the depth of one's knee at the time of digging the *S'masāna* ⁶². The *NCA* (*loc.cit*) maintains that those who participate must not wear any garment on the upper part of their body and they should wear the sacred cord in the *nivāta* fashion. Those who accept the reading of *garta*, the *NCA* (*loc.cit*) mentions, dig a pit at the time of digging for the cemetery. It should be knee deep and remain on the north eastern side of the *āhavanīya* fire. Sprinkling on the pit with water, they place the *Avakā* and *S'ipāla* plants in it and then again they sprinkle it with a branch of *S'amī*.

4. 2. 11-15 : To the south-east on an elevated corner, he places the *āhavanīya* fire; to the north-west, the *gārhapatya* and to the south-west the *daksina*. A person who knows (how to do it) piles up (in the space) within the fires a pile of fuel. Then sacrificial grass is spread. A black antelope's skin is spread with the hair outside. The dead body is carried in a manner that the *gārhapatya* fire remains to it's north. It is placed (on the antelope skin) with it's head remaining towards the *āhavanīya* fire.

The *DCA* (p.228; cf. *NCA* p.109) mentions that some want that the fires are to be placed beyond the elevated corner of the cemetery. The *NCA* (p.109-110) is of view that the word *atha* (then) suggests here another rite. Before the pile is prepared, the performer brings *pranītā* water in a *camasa* (spoon). He puts a piece of gold and some grains of Sesamum in the pit and then pile is prepared. This is performed as the funeral is regarded as an *istī*.

4. 2. 16-18 : To the north of (the body they place) the wife (of the deceased) and a bow for a Kṣatriya. Her brother-in-law who is a representative of her husband or a pupil (of her husband) or an aged servant should cause her to rise (from that place) with (the mantra) 'Arise, O wife, to the world of life' (*RV* 10.18.8).

The *DCĀ* mentions that the servant should be of the same caste (p.229). The *NCA* maintains that the rule that the wife should be placed (on the side of her deceased husband) pertains to all the three classes (viz; the Brāhmaṇas, Kṣatriyas, Vais'yas). She sleeps there with the intention to immolate herself. The mention here that the brother-in-law is a representative makes it clear that in the ceremonies like *pumsavana*, in the absence of the husband, he is the performer. The qualification of the aged servant should be that he must have grown old by rendering a long service (to her husband). The *HCA* observes that according to some, the reason for the brother-in-law raising her is that he has to marry her but according to others it is not obligatory that he should marry her. It further mentions that the expression "representative of her husband" means that he provides her protection.(p.178)

4. 2. 19 : The performer (of the rites) should murmur (that mantra, if a S'ūdra (makes her rise from the pile).

According to the *NCA*, if an aged servant causes her to rise, the mantra should be recited by the, performer (*loc.cit*).

4. 2. 20-21 : With (the mantra), 'Taking the bow out of the hand of the deceased' (*RV* 10.18.9), he takes away the bow. It has been stated (what is to be done) in case of a S'ūdra (should perform this act, cf.4.2.19).

According to the *NCA*, this mantra should also be recited by the person who raises her like the brother-in-law (but not by a S'ūdra servant). In case of a S'ūdra servant, the performer recites the mantra (*loc.cit*).

4. 2. 22 : Before piling up (on the body of the deceased) having bent the bow, he should break it to pieces and throw it (on the pile).

According to the *NCA*, it is thrown on the pile on the northern side of the dead body. It clarifies that these rites (placing, taking out and, breaking of the bow) pertain to the Kṣatriya class. Other rites prescribed here are due for all three classes (p.111).

4. 3. 1 : He should put the following sacrificial implements (on the dead body).

The *DCA* mentions that all kinds of sacrificial implements the deceased possessed in his life time whether *prākṛta* or *vikṛta* are put on his dead body if he dies while performing a *vikṛtayāga*. Otherwise, only the implements of the *prakṛtiyāga* are put because the implements of *vikṛtayāga* are discarded after that sacrifice ⁶³. The *NCA* further clarifies that the implements utilised in the *agnyādhāna* etc. pertain to the *prakṛtiyāga* and these implements are preserved through out one's life time. The implements utilised in the sacrifices like *varunapraghāsa* pertain to the *vikṛtayāga* and they are discarded after the sacrifice is over. According to it, the word *atha* “then” in this *Sūtra* indicates that another rite has to be performed. In the seven seats of vital air viz, the mouth, the two nostrils the two eyes and the two ears, he puts pieces of gold and Sesamum wet with ghee are scattered on the dead body (*loc.cit*).

4. 3. 2-4 : Into the right hand, the (spoon called) *juhū*. Into the left, the (other spoon called) *upabhṛt*. On his right side the (wooden sacrificial sword called) *sphya*, on his left(side) the *agnihotrahavani* (i.e., the ladle with which oblations in *agnihotra* are sacrificed).

According to the *DCA*, in the prescription for arrangement of spoon etc. mentioned in the *Sūtra*, these articles are also to be understood their plurality as the occasion may be⁶⁴. The *NCA* clarifies that if the sacrificer dies while performing *varunapraghāsa* etc. two spoons etc. are placed on the specified place of the corpse (*loc.cit*).

4. 3. 5 : On his chest, the (big sacrificial ladle called) *dhruvā*. On his head, the dishes (and) on his teeth the pressing-stones.

According to the *DCA*, the pressing stones are discarded at *avabhṛtha* “the purificatory rite” in a sacrifice. Hence, when a sacrificer dies in the middle of the sacrifice ⁶⁵, the pressing stone remains undiscarded. The prescription here enjoins that it should be discarded at his death ⁶⁶.

4. 3. 6-11 : On the two sides of his nose, the two *sruvas* (smaller sacrificial ladles), or if there is only one (the *sruva*) should be broken (into two pieces); on his two ears the two *prās'itraharāṇas* (i.e., the vessels into which the portions of sacrificial food belonging to the Brahman priest is kept), or if there is only one (*prās'itraharāṇa*), it is broken (into two pieces); on his belly, the vessel called *pātrī* and the cup into which the sacrificial food is put.

The *HCA* (*loc.cit*) mentions that if the sacrificer while performing *cāturmāsya* (sacrifice), dies, three spoons are placed for him.

4. 3. 12-16 : On his secret parts, of the (staff called) *s'amyā*; on his thighs, the two kindling woods. On his legs, the mortar and the pestle. On his feet, the two baskets, or if there is only one (basket), tearing it (in two pieces). Those (of the implements) which have hollow (into which liquids can be poured) are filled with sprinkled butter.

According to the *DCA*, the articles which have not been mentioned so far are also placed beside the corpse before filling the hollowed pots (p.233;cf. *NCA* p.112). The *NCA* mentions that first the hollowed pots are to be filled with sprinkled butter and then they are placed on their specified places (*loc.cit*).

4. 3. 17 : The son (of the deceased person) takes the under uppermill stone for himself.

According to the *NCA* (p.113), as the under and upper millstones are to be taken by the son, they should not be brought out of the house.

4. 3. 18 : And the implements made up of copper, iron, and earthenware.

According to the *NCA* (*loc.cit*), other implements used in the sacrifice are brought near the corpse.

4. 3. 19 : Taking out the omentum of the she-animal, he should cover therewith the head and mouth (of the dead person) with the mantra 'Put on the armour (which will protect you) against Agni, by (that which comes from) the cows' (*RV* 10.16.7).

According to the *NCA* except killing, other procedures of the animal sacrifice are not followed here (*loc.cit*).

4. 3. 20-22 : Taking out the kidneys (of the animal) he should lay them into the hands (of the deceased) with the mantra, 'Escape the two hounds, the son of Saramā' (*RV* 10.14.10), the right (kidney) in to the right (hand), the left into the left. The heart (of the animal he puts) on the heart (of the deceased). Any two lumps (of flour or rice), according to some (teachers).

According to the *DCA*, (*loc.cit*) the mantra (*RV*10.14.10) is to be repeated in respect of placement (of each kidney). According to the *NCA* (*loc. cit*) the mantra (*RV* 10.14.10) is recited only once .

4. 3. 23 : (Only) if there are no kidneys, according to some (teachers he puts the two lumps of flour or rice).

According to the *NCA*, if the practice of *anustaranī* is not followed, the placing of the two kidneys are replaced by two balls (of rice and flour). The mention of kidneys indicates that these two balls are placed on the hands of the corpse. Some want these balls to be of rice while others want them to be of *saktus*. In the absence of the *anustaranī*, others maintain that *apūpa* substitutes *vapā*. *Saktu* is placed on rest of the limbs .

4. 3. 24 : He distributes the whole of (the animal) limb by limb and covers it with the hide (of the animal).

When the sacrificial fire is established and before piling is on, the *pranītā* water is carried forward according to the *DCA*⁶⁷. It further maintains that while spreading the limbs (of the animal), it should be seen that they maintain their shape (*loc.cit*; cf. *NCA*, *loc.cit*). The *HCA* (*loc.cit*) mentions that according to some the *camasa* in which *pranītā* water is brought in *dars'a* and *paurṇamāsa* sacrifices, should be placed somewhere near the body with the mantra (*RV* 10.16.8). The *NCA* mentions that skin of the *anustarani* should be separated totally and it should not be cut into pieces (which is used for covering the corpse, *loc.cit*).

4. 3. 25 : Bending his left knee, he should sacrifice the *ājya* oblations over the *dakṣiṇa* fire (with the mantras) 'To Agni *svāhā* ! To *kāma svāhā* ! To the world *svāhā* ! To Anumati *svāhā* !'

The *DCA* mentions that some require another *sruva* (spoon) for offering oblation in the sacrifice but others are of view that the *sruva* used by the deceased during his life time is to be used in this sacrifice and after the sacrifice, it is placed near his nostrils (cp.4.3.6). Then all the implements are arranged. It is of the view that in this manner, the order of arranging implements remain unaffected⁶⁸. The *HCA*, however, is of view that the spoon of the sacrificer is used, the order of the rites gets altered (*loc.cit*). The *NCA* mentions that the sacrificer should not raise his back while bending his left knee. The mention of the word *ājya* indicates that other procedures of the sacrifice like *paristarana* etc. are to be discontinued (*loc.cit*).

4. 3. 26 : The fifth (oblation) on chest of the corpse with (the mantra) 'From this one verily you have been born . May he now be born out of you, N.N.! To the heaven world *svāhā* !'

The *NCA* (*loc.cit*) mentions that the word 'fifth' (oblation) indicates that the performer also bends his left knee while offering this oblation. According to the *HCA*

(*loc.cit*), the specification of the oblation as the fifth indicates that the procedures due prior and after the offering of oblations are to be discontinued. The *NCA* mentions that, the word ‘corpse’ (*preta*) in the *Sūtra* indicates that this oblation is offered not only for an *Āhitāgni* “one who has established the solemn fires” but also for the one who has not established it. The *Smṛti*-texts mention the procedure of burning a corpse. It should be followed here (*loc.cit*).

4. 4. 1-5 : He gives order, ‘Light the fires together’. If the *āhavanīya* fire reaches (the body)first, he should know, “It has reached him in the heaven world. He will live there in prosperity, and so will this one, i.e., his son, in this world”. If the *gārhapatya* fire reaches (the body) first, he should know. ‘It has reached him in the air world. He will live there in prosperity, and so will this one, ie, his son, in this world’. If the *dakṣiṇa* fire reaches (the body) first, he should know. ‘It has reached him in the world of man. He will live there in prosperity, and so will this one, (i.e., his son) in this world’. If (the three fires) reach (the body) at the same time, they say that this signifies the highest luck.

The *DCA* (p.236) explains that one does not attain these merits by the occurrence mentioned above. In fact, attainment of desires are just indicated by this incident. Therefore, this incident is not instrumental in achieving the said desires. The ‘highest luck’ mentioned here is indicative of the *mokṣa* “liberation”. It is attained by action without any hope for rewards. The success of such persons who attain the *mokṣa* is indicated here (when the three fires meet the body at the same time).⁶⁹

4. 4. 6-7 : While (the body is) burning, he recites over it the mantra “Go on the ancient paths” (*RV* 10.14.7). Being burnt by a person who knows this (mantra), he goes to the heaven-world together with the smoke-thus it is understood (in the *S’ruti*).

The *DCA* (p.236-237) mentions that it (the soul) goes to the heaven in a subtle form. When it assumes this form, its *samskāra* is necessary (which is performed in the manner mentioned below, see 4.4.8-10). The *NCA* (p.115) mentions that the expression *tam* “to him (who is being burnt)” suggests performance of some popular rites like fanning the fire by the hem of the garments (of the participants) which take place in this rite.

4. 4. 8-10 : To the north-east of the *āhavanīya* fire, he should have a knee-deep pit dug and should have an *Avakā*, i.e., (the water-plant called) *S'ipāla* put down in to it. From that (pit), he (i.e., the deceased) goes out and together with the smoke he goes up to the heaven world - thus it is understood (in the *S'ruti*). After he has recited (the mantra). ‘These living ones have separated themselves from the dead’ (*RV* 10.18.3), they turn round from right to left and go away without looking back. When they have come to a place of standing water, having once (plunged into it and) emerged from it, they pour out one handful (of water), pronounce the Gotra name and the proper name (of the deceased), come out (of the water), put on other garments, wring out (the old garments) once, lay them away with their skirts to the north, and sit down until the stars appear.

The *NCA* mentions that (the soul of) the *Āhitāgni* awaits purification as it rests in the pit assuming a subtle form. The handful of water is offered by those who are related as *samānodaka* (offering libation of water to a common ancestor). According to the *MS* 5.60, this relationship ceases to exist when one fails to remember the name and the fact that the deceased person was born in his family (See also KANE, HDS, 4, p.218-221). While offering water, they face to the south, lay their garments for drying up (p.116).

4. 4. 11-12 : Or, they may enter into their houses when still (a part) of the sun-disk is seen. The younger ones first, the older ones last.

According to the *DCA* the prescription about the older and younger ones means that they must enter into the house in a sequence of all the younger ones remaining in front of their elders (cp.4.2.9) ⁷⁰.

4. 4. 13 : When they reach their houses, they touch a stone, the fire, cow dung, fried barley, sesamum seeds and water.

The *DCA* specifies that these are to be touched in the order they are mentioned. (*loc.cit*). The *NCA* mentions that first these are to be touched before entering into the house. (p.117). The *HCA* is of view that out side the entrance of the house, these are to be touched (p.185).

4. 4. 14-15 : Let them not cook food during that night. Let them subsist on bought or ready-made food.

The *DCA* and *HCA* do not mention that they subsist on bought or ready made food. The *NCA* also mentions that some do not read this *Sūtra* (4.4.15). The *DCA* mentions that there should be no cooking in the subsequent nights also. The *HCA* mentions that some interpret this *Sūtra* in the sense that one should not take articles like Mudga but others are of the view that no food including even the fruits are eaten in this night⁷¹. The *ACA* mentions that whatever is taken should have the only purpose to subsist⁷². The *HCA* (*loc.cit*) further mentions that if death occurs in the daytime, cooking is prohibited in the daytime also.

4. 4. 16 : Let them eat no saline food for three nights.

According to the *HCA* (p.186), (the counting of) three nights should start from the next day (of death) but the *ACA* (*loc.cit*). mentions that from the day the corpse is burnt, one should not take saline food for three nights⁷³.

4. 4. 17-27 : Let them optionally for twelve nights avoid the distribution of gift and the study (of vedic texts) if one of the Chief Gurus (has died); ten days after (the death of) Sapiṇḍa and of a Guru who is not a Sapiṇḍa, and of unmarried female relations three nights after (death of) other teachers; and of a relation who is not a Sapiṇḍa, and of married female relations, of a child that has no teeth, and of a dead-born child one day; after (the death of) a fellow-pupil, and of a S'rotriya of the same village.

According to the *DCĀ*, the chief Guru may be the father and teacher (both) who after initiating the student teaches him the whole of the *Veda*. The prescription here of discontinuance for twelve or ten days of study and giving off alms remains distinct from the prescriptions about *as'auca* ⁷⁴. The rules of *as'auca* are to be observed as they are prescribed in the *MS* 5.59 which mentions that it extends up to ten days in case of death (within the family, *DCĀ loc.cit*). According to the *HCA*, restriction of eating saline food etc. may extend in the case of chief Gurus up to a period of twelve nights as an alternative to three nights. This depends on the capacity of the performer to observe it. The Sapiṇḍa relationship is discontinued in the seventh generation. It states that according to some, those rites which are performed in the (three) *s'rauta* fires and those performed with the (sacred) domestic fire continue during this period (cp. *PGS* 3.10.32-33). The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) interpret the word *asapiṇḍa* together with the word '*guru*'. According to these texts, such a Guru is not a Sapiṇḍa. He initiates and teaches the whole of the *Veda*. The *HCA* mentions that if the teacher is a maternal uncle or father-in-law, this person is regarded as the '*asapiṇḍa guru*' (*loc.cit*).

GATHERING OF BONES

4. 5. 1 : The gathering (of bones of the deceased takes place) after the tenth of the dark fortnight on a (Tithi which has) an odd number (and) under a single Nakṣatra.

The *DCĀ* observes that some want that the bones of the deceased are to be collected on the tenth Tithi on the dark fortnight with other specifications irrespective of considering whether ten days have passed after death or not. Others perform this rite after ten days of death ⁷⁵. The *NCA* mentions that odd Tithi means here the Tithis like the eleventh or thirteenth etc. The prescription that it should be performed under a single Nakṣatra means that one should avoid the Tithis under the two Āṣādhā, the two Phālgunī and the two Prauṣṭhapadā Nakṣatras. It observes that those who perform this rite after ten days of death have to wait for one year to perform the *sapindīkarana* “uniting the deceased with the group of the pitṛs”. After *sapindīkarana*, one should not perform this rite because separate treatment to the deceased after *sapindīkarana* has been prohibited by Śatātapa. According to him, he who treats the deceased separately after his *sapindīkarana* commits patricide. Those who perform this rite within ten days of death, can however perform *sapindīkarana* on the twelfth day after death (*loc.cit*).

4. 5. 2 : A man into a male urn without special marks, a woman into a female one without special marks. Aged persons of an odd number, not men and women together gather the bones.

The *NCA* clarifies that while the female urn has protuberance like female breasts, the male urn does not have protuberance (p.119-120) ⁷⁶.

4. 5. 3 : He (the performer) sprinkles on the spot milk mixed with water with (by means of) a S'amī branch going around it three times with his left side towards it (i.e., the spot) reciting (the mantra) “O Cool one, you are full of coolness, (*RV* 10 .16.14).

The *NCA* mentions that each time he goes around the spot, he recites this mantra (p.120).

4. 5. 4 : With the thumb and the fourth finger, they should put each single bone (into the urn) without making noise, the feet first, the head last.

The *DCA* mentions that the collection commences from the feet and continuing gradually upwards ends at the head ⁷⁷.

4. 5. 5 : Having well gathered them and purified them with a winnowing basket, they should put (the urn) into a pit at a place where the waters from different sides do not flow together except rain water, with (the mantra), 'Go to your mother earth there' (*RV* 10.18.10).

According to the *DCA*, the winnowing basket is used to cleanse ashes from the bones and the mantra is recited at the time of putting the urn ⁷⁸.

4. 5. 6 - 8 : With the following (mantra i.e., *RV* 10.18.11) he should throw earth (into the pit). After he has done so, (he should repeat) the following (mantra i.e., *RV* 10.18.12). Having covered (the urn with a lid with the mantra), 'I fasten to you' (*RV* 10 18.13), they should go away then without looking back, take bath, and perform a *s'rāddha* for the deceased.

The *DCA* mentions the order of the rites. First, they should throw some earth into the pot, then lid the cover the urn containing the bones and lastly cover the pit. The *NCA* mentions that after throwing some earth into the pit, they should throw some more earth so that the urn gets covered up to its brim and then put the lid on it. Finally the urn with its lid is totally covered in a manner that no portion of it remains visible. The *HCA* mentions that some cover the urn first and then put earth in the pit ⁷⁹. The *ACA* mentions that the *RV* 10.18.11 is recited at the time of throwing earth into the pit so as to cover the urn on its sides. After reciting the *RV* 10.18.12, he puts lid on the urn. Then reciting the *RV*. 10.18.13, he fills the pit with earth so that the urn along with its lid remains totally hidden. In order to indicate the sequence of these rites in this manner, the word *atha* is mentioned here in the text ⁸⁰. According to the

NCA, the *s'rāddha* prescribed here is an *ekoddiṣṭa*⁸¹ (*s'rāddha*). The *HCA* mentions that the plurality in *dadyuh*. “(they) give” suggests that when the performer offers this *s'rāddha*, his attendants also help him (*loc.cit*).

S'ĀNTIKARMAN

4. 6. 1 : Those who have lost a Guru or (suffered) similar (loss) should perform the rite (prescribed as follows) to avert the evils.

The *DCA* mentions that the ‘similar loss’ mentioned here may be that of brother or a son (p.242). The *NCA* mentions that it means the loss of a son or (pet) animal or gold etc. According to it, the eldest (in the family) recites the mantras and performs the rites. Others only meditate the mantras (p.121). The *HCA* mentions that according to others, this rite should be performed on the new moon day if several elders including one’s father die in succession. Persons like the eldest son of the deceased are the performers. Others assist him (while performing the rite, p.190)

4. 6. 2 : Before sun rise they carry the fire together with it’s ashes and it’s receptables to the south reciting the half mantra (of the *RV* 10.16.9) “I send far away the flesh-devouring Agni”.

As regards the fire mentioned here, the *DCA* is of the view that the sacred domestic fire should not be discarded (*loc.cit*). The *NCA* (*loc.cit*) and *HCA* (*loc.cit*) support this view. According to the *NCA* (*loc.cit*), the householder begins the worship of sacred domestic fire from his marriage and continues it throughout his life time. Hence, it cannot be discarded. The *HCA* (*loc.cit*) observes that the *Sūtrakāra* prescribes (cf. 4.6.4) that articles used in the kitchen like jars, vessels etc. are replaced by new ones in this rite. Hence, it is the kitchen fire which should be discarded. OLDENBERG (vide *SBE* xxix,p.246-247) rejects the above view stating that this is ‘a renewal of the sacred *grhya* fire’ and it has resemblance with *punarādheya* of the

s'rauta ritual. According to him, therefore, the sacred *grhya* fire is replaced. But KANE (*HDS* iv.p.245n) mentions that the kitchen fire should be replaced. Here, KANE's view is the same as in the *NCA*. Therefore, Nārāyaṇa rightly mentions that the sacred domestic fire should be maintained till the death of the house holder (cf.1.9.1) and its discard in his life time does not arise.

4. 6. 3-4 : Having thrown that (fire) down at a place where four roads meet or somewhere else, they walk around it thrice, turning their left sides towards it, beating their left thighs with their left hands. Then they should return home without looking back, take a bath, have their hair, beards, the hair of their bodies, and nails cut, furnish themselves with new jars, pots, vessels for rinsing the mouth, wreathed with garlands of S'amī flowers, with fuel of S'amī wood, with two pieces of S'amī wood for kindling fire, and with branches to be laid round the fire, with bull's dung and a bull's hide, fresh butter, a stone and as many bunches of Kus'a grass as there are young women (in the house).

According to the *DCA*, after haircutting etc. they take bath. The procured articles like jars etc. should be new. Similar other articles of the household which do not find mention in the *Sūtra* are also replaced (by the new ones). The *paridhis* 'enclosing sticks' should also be of S'amī wood. Articles like fresh butter, use of which has also been prescribed in this rite are also collected ⁸². The *NCA* mentions that the word 'atha' in the *Sūtra* suggests that beating the left thigh with the left hand is a separate rite and it is not a subordinate to that of returning home (*loc.cit*). The garlands of S'amī flowers are to be put on by all the participants, (*loc.cit.*; cf. *HCA*, *loc.cit*). The *NCA* also mentions the view that some want garlanding of the clay pot. Accordingly, these garlands are not worn by all the participants. The *HCA* mentions that earthen pots are discarded (*loc.cit*). According to the *NCA*, the number of the fuel sticks should be fifteen (*loc.cit*).

4. 6. 5-7 : At the time for *agni* (*hotra*) he should kindle the fire with the hemistich ‘Here may this other Jātavedas (*RV*.10.16.9). Keeping that (fire) burning, they sit till silence pervades that night, repeating the tales of the aged and getting stories of auspicious contents, the *Itihāsas* and *Purāṇas* told to them. When all the sounds cease or when (others) have gone to the house or to the resting place, (the performer) should pour out an uninterrupted stream of water, beginning at the south side of the door with (the mantra), ‘Spinning the thread follow the light of the aerial space’ (*RV* 10.53.6). (He goes round the house) ending at the north side of the door.

According to the *DCĀ*, the time for *agnihotra* is the evening ⁸³. The *NCĀ* mentions that the fire thus generated is the kitchen fire (*loc.cit*). The *DCĀ* (*loc.cit*). and *NCĀ* (*loc.cit*). mention that the ‘tales of the aged’ means also the same about those who are immortals and those who are the persons of the ancient time who once belonged to the family. It refers to the legends of those like Mārkaṇḍeya according to the *ACĀ* ⁸⁴.

4. 6. 8 : Then, giving its place to the fire, spreading to the west of it a bull’s hide with the neck to the east, with the hair outside, he should cause the people belonging to the house step on that (hide) with (the mantra) ‘Arise to long life , choosing old age’ (*RV* 10.18.9)

The *DCĀ* mentions that before being given its place, the fire remains burning in a spot which is not consecrated ((p.245). The *NCĀ* mentions the word *atha* ‘then’ implies the *aupāsana* fire ‘sacred domestic fire’ (and not the kitchen fire) which is established at this time. All members of the house both the male and the female, excluding the performer put their steps on the hide (p.124). The *HCĀ* mentions that only the performer recites the mantra (*RV* 10.18.9). Others only step on (p.193). The *ACĀ* mentions that by the specification ‘all persons belonging to the family,’ it is

implied that all those who take food from the same preparation of the house like sons and brothers and (their) wives are expected to put their steps on the hide (fo.289b)⁸⁵.

4. 6. 9-10 : (With the mantra) ‘This I lay round the living’ (*RV* 10.18.4), he should lay the *paridhis* round the fire. (Reciting the last *pāda* of this mantra) ‘A mountain (i.e., a stone), they place between themselves and death, he should place a stone to the north of the fire. Offering sacrifice with the four (mantras) ‘Go from here O! Death, on another way’ (*RV* 10.18.1-4:) mantra by mantra, he should look at his people with (the mantra) ‘As days follow each other’ (*RV* 10.18.5).

The *DCA* mentions that according to some, while placing the middle *paridhi*, the mantra ‘This I lay round’ (*RV* 10.18.4) is recited. The two other *paridhis* on the southern and northern sides are placed silently⁸⁶. According to others, while placing these three *paridhis*, the three *pādas* of this mantra are recited. For placing the stone, the fourth *pāda* is recited twice. It mentions that since the *pāda* of the mantra is cited here in the text, it should be repeated (*loc.cit*). The *NCA* mentions that after consecrating the clarified butter, he should lay down the *paridhis*. The (two) *ājyabhāga* oblations are offered after placing the stone and before offering principal oblations (reciting the mantras *RV* 10.18.1-4). The *HCA* mentions that as the word *pratīca* “mantra by mantra” is mentioned in the text, *svāhā* should not be uttered at the end of these mantras⁸⁷.

4. 6. 11-12 : The young women (of the house) should with each hand separately, with their thumbs and fourth fingers, along with young Darbha blades, salve their eyes with fresh butter, and throw off (the Darbha blades), turning their faces away. The performer (of the ceremony) should look at them while they are salving themselves (with the mantra) ‘These women not being widows, (and) having noble husbands’ (*RV* 10.18.7).

According to the *DCA*, usually, sprinkling should have been made first on the right eye and then on the left but this practice is to be discontinued for the prescription 'with each hand separately'. It means that from one bunch of Kus'a shoots butter is sprinkled in both the eyes at the same time by both the hands⁸⁸.

4. 6. 13 : With (the mantra) "Carrying stones (the river) streams forward, take hold of each other" (*RV* 10.53.8). The performer (of the ceremony) should first touch the stone.

The *NCA* (*loc.cit*). mentions that other members of the family do not recite the mantra but the *HCA* (p.195) mentions that those who know may recite the mantra. Others who do not know only touch the stone silently.

4. 6. 14-15 : After that stationing himself to the north-east while others go round with the fire, with bulls dung and with an uninterrupted stream of water reciting the three (mantras) 'O Waters you are wholesome' (*RV* 10.9.1-3) and he should murmur (the mantra) 'These have led round the cow' (*RV* 10.155.5). A tawny coloured bull he should lead round - thus they say.

The *NCA* (*loc.cit*) mentions that the fire they carry is the sacred domestic fire⁸⁹. *Svistakṛt* oblation is offered after the bull is made to go round. The *HCA* (*loc.cit*). mentions that the rites mentioned so far are performed outside the house and this fire carried out of the house for this rite should be taken inside by the family members.

4. 6. 16-19 : Then they sit down at a place where they intend to tarry, having put on garments that have not been washed. (There) they sit avoiding sleep till sunrise . After sun-rise, having murmured the hymn sacred to the sun and the auspicious hymns, having prepared food, having made oblations with (the hymn), 'May he drive evil away from us with his shine' (*RV* 1.97), mantra by mantra, having served food to the Brāhmanas, he

should cause (them) to pronounce auspicious words. A cow, a cup of metal and garment that has not yet been washed constitute the sacrificial fee.

The *DCA* mentions that the cooked food which is offered as oblation in this rite should be consecrated ⁹⁰. The *NCA* mentions that after consecrating the cooked food, the performer offers (two) *ājyabhāga* oblations. Then, the principal oblations are offered. The Brāhmaṇas take the same food from which oblations already are offered. The mention here that the *Sūryā* hymn should be recited after sun-rise implies that on other occasions including it's teaching, it is always recited during the daytime and never during the night (*loc.cit*). The *HCA* mentions that the prescription (relating to the recitation of the hymn, *RV* 1.97) that it should be recited 'mantra by mantra' means that *svāhā* should not be uttered at the end of the mantras. There should not be any cooking on the previous day in the house of the performer and all members of the family should also observe fasting on that day (*loc.cit*).

NOTES

1. p. 82; *NCA*, p.36.
2. *loc.cit*; cf. *NCA*, p.36; *HCA*, p.61; *ACA*, fo. 51b: “*karnayoh upari nidhāya //*”.
3. p. 86; cf. *NCA*, p. 38. Although some want it (i.e., performance of *jātakarman* for the girls), it is not prescribed in other GSs according to the *HCA*, p. 64.
4. See also S.S. MOHANTY “Some observations on the *As'valāyana Grhyasūtra* 1.15.11” *SP, AI OC*, Jaipur, 1982, p. 42.
5. p. 166-167; cf. *NCA*, p. 75; *HCA*, p. 123-124.
6. *loc.cit*; cf. *NCA*, p. 75-76; *HCA*, p.124.
7. *loc.cit*; cp. *ACA* (fo.148b): “*akṣādhiṣṭhāne nābhau 'vāmadevyamakṣa ityanena mantrena ubhe nābhau pūrvavadabhimr's'editi sambandhaḥ //*”.
8. p. 168-169; cf. *NCA*, p.76; *HCA*, p. 125; *ACA* (fo.150b): “*anyānyapi prakṛtādrathādanyāni s'akatādīni vānaspatyāni vanaspatinirmītāni tāni āroksyannabhimr's'editarthah //*”.
9. p.169; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*; *ACA* (fo.151a): “*nāvamārohediti s'esah //*”.
10. cf. *ACA* (fo. 151a-b): “*pūrvavadāruhya vānaspatyajapāntam kṛtvā phalavatīḥ s'ākhā āmrajabvādyā āharet //*”.
11. cf. *NCA*, p.77; *ACA* (fo.151b) “*sāmsadamupayāyāt gr̥hasamīpam gacchedityarthah //*”.
12. “*asmākamuttamam kṛdhyādityamīkṣyamāno japitvāvarohet //* *ayam japo rathasthasya eva //* *ādityam īkṣamānaḥ san asmākamitrycam japitvā varohedityarthah //*”.
13. p.172; cp. *HCA* (p.127): “*kantakinah khādirādayah kṣirinya udumbarādayah*”; *ACA* (fo.154a): “*kantakinah khādirādayah kṣirino nyagrodhādayah //*”.

14. p.172-173; cf. *HCA*, loc.cit.
15. p. 173; cf. *NCA*, loc.cit; *HCA*, p.126.
16. “iti s'abdaḥ prakāravacanah // evaṁ prakārāṇi anyānyapi vāstus'āstra
pratiṣiddhāni utsarjaniyānītyarthah //”.
17. cf. *ACA* (fo.154b): “yatra grhī svairamātyaiḥ svairamāste āgantubhis'ca
saha sā sabhā.....//”.
18. p. 175; cf. *NCA*, p.79; *HCA*, p.129.
19. (fo. 155a): “tathā ca auṣadhi vanaspatirīti.... vāstuparīkṣānantarām
tadrahitaḥvānāḥ vāstuparīkṣocyata ityarthah //”.
20. cf. *ACA* (fo.155b): “artham anartham vā na prāpayatītyarthah //”.
21. p.177; cf. *NCA*, loc.cit; *HCA*, p.131; *ACA* (fo.156a): “sahasrasītām kṛtvā
bahus'ah sītaya lāṅgalapaddhatyā kṛtām.....//”.
22. “s'vetaṁ lohitaṁ pītamiti trayo varṇāḥ trayānāmvaṁāṇām vis'esāḥ //
anyat sarvaṁ samānam //”.
23. cf. *HCA*, loc.cit.
24. cf. *NCA*, p.80; *HCA*, loc.cit.
25. “atra s'āntātīyeneti sūktam pañcaviṁs'arcam // tasyāmayamarthah // ile
dyāvā prthivī.....//”.
26. p.180; cf. *NCA*, p.81; *HCA*, p.134; *ACA* (fo.170b): “etadvāstu s'amayati
s'āntim karoti itthamityāha vṛhiyavamatibhurityādinā”.
27. p.181; cf. *NCA*, loc.cit; *HCA*, p.135.
28. p.181-182; cf. *NCA*, p.82; *ACA* (fo.172b): “prapadyeta grhānaḥ
sumanasa ityādi tadidānīmihāpi kāryamityarthah //”.
29. p.182; cf. *NCA*, loc.cit.
30. “karmanām dravyasāadhanatvāt dravyasampādanārtham kṣetram
prakarsayedityarthah //”.
31. cf. *ACA* (fo. 172b-173a): “tasyām dis'i upalepanādikṛtvā kṣetrasya
patinā vayamiti sūktena pratṛcam juhuyāt”.

32. p.183; cf. *NCA* , p.82-83; *HCA* , p.136-137; cp. *ACA* (fo 178a): “*eke ācāryāḥ āgāvīyam ā gāvo agmanniti etat sūktena āyātīnāmanumantranam icchanti //*”.
33. See *S'aunaka Kārikā* (fo.21.1):
“*upasthānam tadeva syāt pranatisthānasamyutam*”.
34. p.202; cf. *NCA* , p.93-94; *HCA* , p.153.
35. (fo.208b-209a): “*atha s'abdaḥ kāmyatvavicchedārthaḥ //*”.
36. *DCA* , p. 202-203; *HCA* , p.153-154; *NCA* , p.94. *ACA* (fo.211a):
“*amanojñam as'ubham svapnam drṣṭvā adyāno deva savitaḥ iti dvābhyāmupatisthediti sambandhaḥ // dvābhyāmiti pāṭhābhāve saḍbhi revopasthānamiti draṣṭavyam //*”. The *ACA* takes note of both the readings and the difference in practice arising out of these readings.
37. p.206; cf. *NCA* , p.96.
38. *loc.cit*; cf. *NCA* , *loc.cit*; *HCA* , *loc.cit*; *ACA* (fo.221a):
“*mūḍhaḥ prajñāmūḍho vā*” .
39. p.215; cf. *NCA* , p.100; *HCA* , p.146.
40. p.115-116; cf. *NCA* , p.100-101; *HCA* , p.165.
41. p.219; cf. *NCA* , p.102; *HCA* , p.167.
42. p.119; cf. *NCA* , p.103; *HCA* , *loc.cit*.
43. (fo.248b) : “*purohitaḥ rājñō rathasya pas'cādavasthāya ātvāhārṣamītyetāmṛcam japet*”.
44. p.217; cf. *HCA* , *loc.cit*; *ACA* (fo. 249a) : “*kavacam varma//*” .
45. *loc.cit*; *NCA* , *loc.cit*; *HCA* , p.169; *ACA* (fo.251b): “*as'vānmantrayediti s'eṣaḥ //*”.
46. *loc.cit*; *HCA* , *loc.cit*; *ACA* (fo.252b): “*talam jyāghātaparitrānam carmādi tam nahyamānam haste badhyamānam//*”.
47. p.221; cf. *NCA* , p.104; *HCA* , p.170; *ACA* (fo.261b): “*ādityamaus'anasam vāsthāya prayodhayet // yasmin digbhāge āditya us'anā vartate tam digbhāgamāsthāya prayodhayet yuddhamārabhet //*”.

48. (loc.cit) 'yasyām dis'i ādityastām dis'amāsthāyāhani cet // rātrau cedyasyām dis'i s'ukrastām dis'am parigrhya yodhayedrājā //'.
 49. OLDENBERG, SBE, XXIX p. 234; KANE, HDS, 3, p.229n, GOPAL, IVK, p.185, p.187n 49.
 50. See n. 14.
 51. cf. *ĀCĀ* (fo.263b): 'yadvā purohitah rājānam itham kurvīti kavacadhāranadikam sam s'isyādupadis'et //'.
 52. *NCA*, p. 105; *HCA*, p.172; cf. *ĀCĀ*(fo.264a): 'āhitāgnis'cedupatapet jvarā dinā pīditas'cet tadā agnibhiḥ saha prācyāmudīcyāmaparājitāyām vā des'i grāmānniskramya agnibhiḥ saha vasedityarthah //'.
 53. *ibid.*
 54. *DCĀ*, p.223-224; cf. *NCA*, loc.cit; *HCA*, loc.cit.
 55. *DCĀ*, loc.cit; cf. *NCA*, loc.cit.
 56. p.225, 235; cf. *NCA*, p.206-207; *HCA*, p.173-174.
 57. The *NCA* (p.45, comm. on 1.20.2) mentions: "tīrtham nāma praṇītānām pas'cimo des'ah // sarvatra tīrthenaiva pravis'ya karma kuryāt". According to it, in the context of the domestic rites the 'tīrtha' refers to the the spot 'remaining on the western side of the praṇītā pot'. One should always enter by this way to perform the rites. It refers to the passage for moving along within the sacrificial area lying between *utkara* and the spot where praṇītā water is kept; between *cātvāla* and *utkara* for a rite requiring *uttravedi* and for the cows given away as sacrificial fee it (tīrtha) lies between the *s'ālā* and the *sadas* and from there to the south of the *āgnī dhra* in the *s'rauta* rites (see also *ĀPS'S* 1.4.4-6, *KātS'S* 1.3.42-43, KANE, HDS, 2 (2), p. 984).
 58. p.226; cf. *NCA*, p.107; *HCA*, p.175.
 59. p.227, see n.1; cf. *NCA*, loc.cit; *HCA*, loc.cit.
 60. p.228; cf. *NCA*, p.109; *HCA*, p.176.

61. *loc.cit*; cf. *HCA*, *loc.cit*
62. *loc.cit*; cf. *NCA*, *loc.cit*.
63. p.230-231; cf. *NCA*, p.111.
64. p.231; cf. *NCA*, *loc.cit*; *HCA*, p.179.
65. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
66. *DCA*, *loc.cit*; *NCA*, *loc.cit*.
67. p. 234; cf. *NCA*, p. 114; *HCA*, p. 182.
68. *DCA*, *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
69. *DCA*, *loc.cit*.
70. p.238; cf. *NCA*, *loc.cit*.
71. *DCA*, *loc.cit*; *NCA*, *loc.cit*; *HCA*, *loc.cit*.
72. (fo. 284 a) : “s'arīradhāranārtham bhakṣayantastīṣṭheran //”.
73. “dahanadinamārabhya trirātraparyantamakṣāralavanās'inah syuh //”.
74. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*.
75. p.240; cf. *NCA*, p. 119; *HCA*, p.187-188.
76. p.119-120; cf. *ACA* (fo. 285a): “alakṣane stanādilakṣānarahite kumbhe ghate pumāmsam puruṣasya asthīni samcinuyurityarthah //”.
77. p.241; cf. *NCA*, p. 120; *HCA*, p. 188.
78. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, p. 189.
79. p. 241-242; *NCA*, *loc.cit*; *HCA*, *loc.cit*.
80. (fo. 286 a-b) : “uttarayāpāms'un prakṣipet //avakīrṇe garte uttāramjapet //kumbham kapālena pidhāya // tataḥ gartasya arthaprāptam pūranam kuryāt // yathā kumbho na drś'yate // etadartham evātha s'abdah //”.
81. *loc.cit*; cf. *HCA*, *loc.cit*; *ACA* (fo. 286 b): “pretāya kevalāya s'rāddham dadyuh // ekodīṣṭavidhānena //”.
82. p.243-244; cf. *NCA*, p.121-123; *HCA*, p. 191-192.
83. p.244; cf. *NCA*, p. 123; *HCA*, p. 192.

84. (fo.288b) : “āyusmatām mārkaṇḍeyādīnām kathāḥ kīrtayantaḥ ||”.
85. “tasminnamātyān ekabhāṇḍabhojanaputrabhrātrādīn sastrīkān
..... ārohayet ||”.
86. p. 245-246; cf. *NCA*, p. 124; *HCA*, p. 193-194.
87. *NCA*, loc.cit; *HCA*, loc.cit.
88. p. 246; cf. *NCA*, p. 125; *HCA*, p. 194.
89. *ACA* (fo. 293b) : “agninā aupāsanena”.
90. p. 247; cf. *NCA*, p. 126; *NCA*, p. 125-126; *ACA* (294b) : “annam
saṃskṛtya pārvanasthālīpākavat s'rapanena saṃskṛtya”.

CHAPTER IV

KĀMYA RITES

OFFERING TO THE DESIRED DEITIES

1.10.5 : Other deities may be worshipped according to the wishes (of the sacrificer on the occasion of new and full moon days).

The *DCA* mentions that if the sacrificer desires, he can on these occasions offer oblation to the deities of *upāms'uyāja*, Indra and Mahendra. The *sāmnāyya* (mixture of fresh boiled milk and sour milk or curds of the preceding nights milking) should not be offered to Indra and Mahendra. These deities are offered oblation of cooked food on this occasion. The oblation of clarified butter (and not cooked food) is offered to the deities of *upānis'uyāja* on this occasion¹.

CAITYAYAJÑĀ

1. 12. 1 : In a *caitya* sacrifice, he should offer a *bali* to the Caitya before (offering) *svistakṛt* (oblation).

The *DCA* mentions that the word “*caitya*” has different interpretations. According to some, it refers to the deities conceived in one's mind. If this is the sense, deities of the rivers and the sky cannot become “*caitya*”. Therefore, another kind of interpretation is suggested. Sometimes, people resolve that if they would attain their desired object, they would offer sacrifice to some particular deity. This is performed either in the form of an animal sacrifice or with *sthālīpāka* or with *ājya*. The desired deity is regarded as the deity of the sacrifice. The mention that the *bali* is to be taken out prior to the offering of *svistakṛt* oblation, indicates that a sacrifice is to be performed in *caitya-yajñā*. The *NCA* mentions that the deities to whom one promises to sacrifice after the achievement of the desire, are S'amkara, Pas'upati, Āryā, Jyeṣṭhā etc. It further mentions that the performer should express his adoration (*namah*) to the concerned deity when the *bali* is taken out. Rites like smearing etc. are performed on the spot (where the *bali* is placed). The *HCA* states that in every locality there are

deities who get worshipped. Among these deities, one worships the particular one to whom he remains devoted consequent on the achievement of his desire and (therefore) approaches for worship².

1. 12. 2-6 : If, however, (the Caitya) is at a distant place (he should send his *bali*) through a carrier. With the mantra, 'Where you know, O tree' (*RV* 5.5.10), let him make two lumps (of food), put them on a carrying-pole, hand over them to the carrier saying, 'Carry this *bali* to that (Caitya)'. (He gives him the lump) which is destined for the carrier, with (the words), 'This is for you'. If there is anything dangerous between (them and the Caitya), (he gives him) some weapon also. If there is a navigable river which separates (him from his Caitya), let him give something like a raft with (the mantra), 'With this, you will cross'.

According to the *DCĀ*, it is not necessary to mention 'with the mantra' because the *Sūtrakāra* has cited the *RV* 5.5.10 here by a "*pāda*." It states that different persons attribute different interpretations to this mention. According to some, at other places even though a *pāda* is cited, it is presumed there that the entire hymn should be recited. Hence, the *DCĀ* is of view that the citation of a mantra by its "*pāda*" does not always indicate that the entire hymn should be recited. Here, the *NCA* gives the examples of the *ĀGS* 2.6.13 and 3.12.2 where the mantras (viz; *RV* 10.161.1 and 10.173.1) are cited (respectively) by their "*pāda*" and the entire hymns are recited. The other reason which the *DCĀ* states here is that on occasions of preparing the ball, placing the two balls on the carrying pole and handing over (the carrying pole) to the carrier, repetition in the recitation of *RV* 5.5.10 should take place. The *HCA* is of view that people in the Chola country may consider Somanātha as their Caitya deity. In this case it becomes an example of the Caitya at a distant country. It mentions that "*vivadha*" (carrying pole) is a stick of wood. On its two ends, two S'ikyas are suspended. Placing the balls on them, the carrying-pole should be placed on the

shoulder of the carrier. One of the two balls (given to the carrier) is intended for his food on the way. If necessary, weapon like sword is given. If there is any river, anything like a vessel of Alābu (bottle-ground) is given which is useful to cross it. While giving the two balls (for the Caitya deity and the carrier), the performer should touch them each. According to the *DCA*, some mention the name of the deity while placing the ball for him. While giving the means to cross the river, the performer should declare before the carrier “you will cross it”. The *ACA* mentions that if the way seems to be infested with thieves, something like sword may be given to the carrier and if he has to cross a river he may be given a piece of wood which can be used as float³.

DHANVANTARIYAJÑA

1. 12. 7 : At *dhanvantari* sacrifice let him offer first a *bali* to the Purohita, between the Brahman priest and the fire.

According to the *DCA*, the mention of the word ‘first’ suggests that after giving the ball to the Purohita, another ball is taken out for Dhanvantari. If Dhanvantari is at a distant place, one ball is offered to Dhanvantari and the Purohita. The other is offered to the carrier. Rest of the rites follow here the pattern of *caitya* ceremony. The *HCA* mentions that a sacrifice is performed for Dhanvantari. According to the *NCA*, while giving ball to the Purohita, the performer should utter “*purohitāya namaḥ*”. While giving it to Dhanvantari, he should utter “*dhanvantaraye namaḥ*”. It also mentions that two balls are given in this ceremony. If Dhanvantari is at a distant place, one ball is given to Dhanvantari and the Purohita. The second ball is given to the carrier⁴.

SACRIFICE IN KĀMYA CEREMONIES

3. 6. 1-2 : Instead of *kāmya* (oblations prescribed in the solemn rites, here in the domestic rites), the boiled (rice) grains (are offered) for the purpose.

According to the *DCA* (p.201), those who have not established the *S'rauta* fires when cherish the attainment of desires for which procedures have been prescribed in their *S'rauta* counterpart, may follow the procedure mentioned here. This is because both the substances of *Soma* and grain come from the plants. The procedure of the animal sacrifice in the *S'rauta*-texts is replaced by the same in this text⁵. In place of *purodās'a* (i.e., a cake made of the pounded rice etc.), one should offer oblation of the boiled rice⁶. Here, one should not replace *purodās'a* by *sāmnāyyā*⁷. Sacrifice with *sthālīpāka* (cooked mess of food) replaces the *istis* here. The *NCA* (*loc.cit*) cites the view of the *BGP* (2.1.37) that the *purodās'a* is replaced here by boiled rice⁸. The *ACA* mentions that the same desires which are attainable by performing the *kāmyestis*, animal sacrifices and Soma sacrifices prescribed in the *S'rauta*-texts are also attained by offering of *caru* and *purodās'a* in *pākayajñas* (prescribed here in the *Grhya*-text)⁹.

3. 6. 3 : He attains those desire.

The *DCA* mentions that *dakṣiṇās* given in the *kāmya* rites of solemn ceremonies are not due here. It maintains that as the domestic rites are scanty in comparison with solemn rites, one may assume that the merits of these rites here are also scanty (in relation to solemn counterparts). Therefore, it is asserted that the merits are the same as one attains by the procedures mentioned in the *S'rauta*-texts¹⁰. The *NCA* (*loc.cit*) observes that by prescribing the distinction in the procedure relating to the *kāmya* rites, between the *Āhitāgni* and *Ānāhitāgni*, the *Sūtrakāra* has indicated that other rites belonging to *pākayajña* remain the same for both types of performers.

KAMYA RITE IN SAMĀVARTANA

3. 8. 4-5 : (He offers the fire sticks of) the sappy (wood) if he desires enjoyment of food, dry (wood) if for holy lustre. The wood which is both (sappy and dry) if he desires the both.

The *NCA* (p.97) mentions that by the mention of the both (sappy and dry) it is intended that the wood should be partly sappy and partly dry¹¹.

NOTES

1. *DCA*, p.55-56; cf. *NCA*, p.24; *HCA*, p.37.
2. *DCA*, p.70-71; *NCA*, p.31; *HCA*, p.51; *ACA*, fo 39b: “*namontena nāmantrena vā balim kuryādityarthah* //”.
3. *DCA*, p. 71-72; *NCA*, loc.cit; *HCA*, p.52-53; *ACA* (fo.40b) : “*pratibhayam caurādibhayamasti cet s'astramapi kiñcit khadgādirūpas'astramapi kiñcid dadyāt // plavarūpamapi tarāṇasamarthaṁ kāṣṭhaṁ kiñciddadyāt //*”.
4. *DCA*, p.72-73; *NCA*, loc.cit; *HCA*, p.53-54.
5. “*vāyavyam s'vetamālabheta bhutikāmaḥ (TS 2.1.1.1) ityetasya sthāne pas'urbhavati svena kalpena (cp.1.10.1 ff) ityevamādi //*”.
6. “*āyuskāmeṣṭyām (AS'S 2.10.2) ityāsām sthāne caravo bhavanti //*”.
7. “*baudhāyanena ye'mutra purodās'āsta iha caravaḥ iti //*”.
8. (fo. 208b) : “*atha s'abdaḥ kāmyārambhārthah // kāmyānām aindrāgnamekā das'akapālaṁ nirvapet prajākāma ityādīṣṭīnām sthāne carvādayaḥ vāyavyam s'vetamālabheta bhūtikāma ityādinā pas'ūnām sthāne pas'avaḥ somānām sthāne somaḥ kāryamityarthah // xxx ye kāmāḥ yāni phalāni kāmyeṣṭipas'usomaiḥ āpyante tāneva kāmān tāni phalāni kāmyacarupurodās'ātmakaiḥ pākayaññairāpyanta ityarthah //*”.
9. p. 201-202; *HCA*, p. 153.
10. cf. *HCA*, p. 159; *ACA* (fo.226b) : “*ubhayīmubhayakāmaḥ // ubhayīm ārdramupavātām ca kiñcidārdram kiñcicchuskām ardhas'uṣkāmiti yāvat //*”.

CHAPTER V

PRĀYAS'CITTA RITES

WHEN THE DOMESTIC FIRE GOES OUT

1. 9. 5 : When it (the domestic fire) goes out, the wife, however, should observe fasting according to some (teachers).

The *DCA* mentions that this injunction indicates that the performer should not observe fasting. Although some maintain that both should observe fasting, here in the *Sūtra*, fasting is prescribed for the wife. Others prescribe the expiatory rites keeping in view the prescriptions in other texts. It cites the *ĀPGS* 2.5.18 which prescribes an expiatory rite for this purpose. According to the *DCA*, the oblation should be offered with the mantra ‘*ayās’ca*’ etc. (cf. *ĀS’S* .1,11.13). The *NCA* is of view that in case the fire goes out, the wife goes on fasting from the time when the next worship would have been due. It mentions that the word *eke* ‘some’ in the *Sūtra* means that the householder should observe fasting. If the fire in which the marriage is performed goes out, the householder may preserve the fire at the time of partition of his parental property. If the fire goes out for more than twelve nights, the *NCA* mentions the details to be performed as the expiatory rite in following manner. After observing the prescription (i.e., fasting), the fire should be enkindled. Offerings of clarified butter and fried grain due in the marriage sacrifice are also made here. Then the offerings of oblations specified for *gṛhapraves’anīya* are also made. The remnant of the clarified butter is also smeared in the region of the hearts of the householder and his wife. For these two sacrifices, only one arrangement is made (cf. 1.3.1-9). The difference of the sacrifice (of . fried grain) performed here with the same in the marriage is that here the brother (of the wife) is not asked to pour out the grain into her joined hands. It is poured by the householder himself. The *NCA* mentions also that the procedure of collection of the fire at the time of partition (of parental property) may be known from other texts. According to the *HCA*, the *Sūtrakāra* has not mentioned the procedure of procuring the fire (when it goes out). Therefore, it refers to the *ĀPGS* (2.5.14-18) which enjoins that the sacred domestic fire should be preserved

constantly and if it goes out, another fire should be kindled by attrition. Alternatively, it may be fetched from the house of a S'rot'riya. Besides, one of them, either the householder or his wife should observe fasting. He (or she) may not go on fasting and in this case, the householder should offer expiatory oblation over the sacrifice reciting the mantra (ĀPMP.1.5.18) prescribed in this text¹.

IF FIVE SACRIFICES ARE DISCONTINUED

On the ĀGS 3.1.4, the NCĀ (p.85) is of view that *prāyas'citta* is due if any of the five sacrifices is discontinued. It cites the BhGS² which mentions that if due to negligence, one fails to perform any of the five sacrifices, he should offer three oblations known as the "Tantu" oblations³. He should also mutter the four *Vārunī* mantras⁴. If the performance of these sacrifices are discontinued for a period of ten or twelve days, he should offer four oblations with (the four) *Vārunī* mantras and also offer cooked offerings to "Tantumāt".

MISCELLANEOUS PRĀYAS'CITTA RITES

3.6.9-11: If he has intercourse with his wife when she is not fit, if has performed a sacrifice for a person for whom it is forbidden or eaten the forbidden food or accepted what he should not, or pushed against a piled-up (fire altar) or against a sacrificial post, he should sacrifice two *ājya* oblations (with the mantras) 'May my faculties return into me, may life return, may prosperity return, may my goods return to me, may the divine power return into me, *svāhā* ! These fires that are stationed on the (altars called) Dhiṣṇyas, may they be here in good order, each on its right place. (Agni) Vaisvānara, grown, strong, the standard of immortality, may govern my mind in my heart, *svāhā* !' Or, (he may sacrifice) two pieces of wood or murmur (these two mantras without offering any oblation).

According to the *DCĀ*, the wife is not fit for approach when she is menstruating⁵. He should not receive things like poison and weapon from others⁶. It takes together the two words *caityam* ‘the piled up’ and *yūpam* ‘the sacrificial post’ together to mean ‘the post on the fire altar’⁷. OLDENBERG is justified in interpreting these two separately as ‘against a piled up (fire altar) or against a sacrificial post’⁸. The *NCA* mentions that one should not approach his wife on the forbidden nights like the sixth etc. According to it, the forbidden food includes those like garlic. Taking food in the house of a prostitute is also forbidden (*loc.cit*; cf. *ĀCĀ*, *loc.cit*). The *HCA* (*loc.cit*) mentions that one should not perform sacrifice for a person who is “Abhis’asta” (excommunicated). The *ĀCĀ* mentions that even if a person cherishes desire in his mind or throws a glance with the desire to have intercourse with a woman with whom he should not, it is deemed that he has approached the woman not proper for approach (*loc.cit*)⁹. It also maintains that one should not perform sacrifice for persons including the Patitasāvitrīkas (*loc.cit*)¹⁰. For the word *vopahatya* ‘or pushed against’ the *Sūtra*-text commented in the *ĀCĀ* reads *copahatya* ‘and pushed against’. It comments that articles like Hṛdayas’ūla (the spit for roasting the heart of an animal) should not also be touched¹¹. It also states that one should also perform the prescribed expiation when he touches any filthy substance (*loc.cit* : *apratigrāahyam parusaḍravyam vā*).

SLEEPING IN AN UNUSUAL TIME

3.7.1-2 : If while he is sleeping without being sick at the time of sun set, he should spend the rest of the night keeping silence, without sitting down. He should worship the sun (when it rises next morning) with the five (mantras), “The light, O Sun , by which you destroyed darkness” (*RV* 10.37.4-8). If (the sun) rises (while he is sleeping without being sick), being fatigued without having done any work, or having done the work that is not becoming, he should keep silence as before, and perform his worship (to the sun) with the next four mantras, (*RV* 10.37.9-12).

The *DCA* mentions that the work “that is not becoming” means spending time in watching dances etc.¹². It however, states that when one performs any work assigned by his teacher or any work relating to *agnihotra*, the work is considered as proper (*loc.cit*).

WHEN A DOVE FLIES NEAR THE HOUSE

3.7 .7 : If a dove flies against his house or towards it, he should sacrifice with (the hymn) ‘O gods, the dove etc.’ (*RV* 10.165). Offering oblation after each mantra or (if he does not perform a sacrifice alternatively), he may murmur (that hymn).

The *NCA* (p.96) observes that such a dove is white in colour and has red feet. It lives in the forest. The *HCA* (p.156-157) mentions that even when this bird strikes the house with its beak, the prescribed expiation should be performed. The *ACA* (fo.218b) also maintains the same view here¹³.

PATITASĀVITRIKAS

1. 19 . 7 : No initiation, no teaching, no performance of sacrifice, no marriage and no social relation should be established with them (i.e., the *Patitasāvitri kas*).

When one belonging to either of the three higher classes is not initiated within the age specified for him (see *AGS* 1.19.1-6), he becomes a *Patitasāvitri ka*. For such a person, the *Sūtrakāra* does not mention any *Prāys'citta* which qualifies him to be initiated. The *DCA* cites the *VDS* 11.76 which recommends the performance of the “*uddālaka vrata*” for this purpose¹⁴. It (i.e., the *DCA*) also clarifies that out of greed no one should establish above listed relations with such a person and the same kind of treatment is also due to a person who after becoming the *Patitasāvitri ka* does not

perform the said *Prāys'citta* and gets initiated due to ignorance. (p.101; cf. *NCA*, p.44). The *HCA* cites the details from the *APDS* (1.1.24-1.2.9). If a person has crossed the age specified for him (but his father, grandfather etc. are initiated), he should observe the vow recommended for those studying the three *Vedas*. He should observe this vow for a period of two months which qualifies him to be initiated. If a person is not initiated for his three generations, including his father and grandfather, he is considered as the killer of the *Veda*. If he desires, he may observe the vow of *brahmacarya* for a period of one year for each generation and then get initiated. After being initiated, he should take bath thrice everyday reciting the seven *Pāvamānī* (*RV* 9.67.21-27), *Yajuspavitra* (*TS* 1.2.1.1) and *Sāmapavitra* (*RV* 4.40.5) mantras for a period of one year. In the the same manner if a person's four generations (including his greatgrandfather) are not initiated and if he wants to be initiated, he should observe the vow mentioned above for twelve years.

NOTES

1. *DCA*, p. 51-52; *NCA*, P.22; *HCA* P.34.
2. 2.9.8-10; cp. *HGS* 1.26.8, *BhGS* 3.15.
3. The *HGS* (*loc.cit*) mentions that the three Tantu oblations are offered with the three mantras viz, 'Stretching the weft' etc. (*TS* 3.4.2.2), 'Awake, O Agni !' (*TS* 4.7.13.5) and, 'The thirtythree threads of the weft' (*TS* 1.5.10.4).
4. The four *Vārunī* mantras are *RV* 7.89.5, 1.25.19, 1.24.11 and 1.24.14.
5. p. 204; cf *NCA*, 94; *HCA*, P. 154.
6. *loc.cit*; cf *NCA*, *loc.cit*; *HCA*, *loc.cit*; *ACA* (fo.215b): "apratigrāhyam viśas'astrādi //".
7. *loc.cit*; cf. *NCA*, *loc.cit*; *HCA*, *loc.cit*; *ACA* (*loc.cit*): "citis'cayanam tatsambandham sthaṇḍilamapi caityam yūpam takṣaṇādīsamskṛ tam khādirādi ca s'abdah hr̥dayas'ulādisamuccayārthah //".
8. *SBE* XXIX, p. 224 n.8: Nārāyaṇa is evidently wrong in explaining "caityam yūpañca" by "agnicayanasthām yūpam". It may be noted that earlier to Nārāyaṇa, Devaśvāmin (in the *DCA*) mentions this interpretation in his comments "caityam yūpamiti, citisthas'cityo'gnistatra ca yo yūpah sa caityah tamupahatya spr̥ṣṭvetyarthah". Other commentators e.g., Haradatta and Ā nandarāya (See n.7 above) also maintain this interpretation.
9. "agamaniyām yasyām gamanam niṣiddham tām maithunechayā manasā cakṣurādibhiḥ gatvā prāpya .. //".
10. patitasāvitrikādīn yājayitvā yāgam kārāyitvā
11. (*loc.cit*): "copahatya cas'abdah aspr̥s'yahr̥dayas'ulādisamuccayārthah //".
12. p. 204-205; cf. *NCA*, p. 95; *HCA*, p. 155; *ACA* (fo.218a) : "karmas'abdo'tra vihitakarmaparah evambhūtanabhirūpeṇa avihitena karmanā nr̥ttādinā svapantam abhyudiyāccet vāgyata iti samānam //".

13. 'kapotaḥ pakṣivis'eṣaḥsa āgāraṁ gr̥ham // upahanyāttuṇḍādibhirghātayecced
anupatet gr̥hasyopari pated vā tādā devāḥ kapota iti śūktena pratr̥cam
juhuyāt.
14. One has to subsist on barley gruel for two months milk for one month when
that arises from pouring curds in hot milk (Ā mikṣā) for a half month, ghee
for eight days, alms obtained without begging for six days, water for three
days and on fast for one whole day in order to observe this *vrata*. See *VDS*
11.77. See also KANE, *HDS*, 2 (1), p.377.

CONCLUSION

Domestic rites in the Ās'valāyana school seem to have admitted divergent practices as they were performed through the ages beginning from their systematic mention in the *ĀGS*. The commentators mention some of these practices in their illustrations. It is observed that different ways were adopted in inviting the officiating priests to a sacrifice (Devasvāmin, p. 6). Some take out the Madhuparka in their third finger while others do it with their fourth (Devasvāmin, p. 41). In offering Madhuparka to several persons or offering *arghya* etc. to the Brāhmaṇas in *pārvanas'rāddha*, two different ways, viz; *padārthānusamaya*, *kāṇḍānusamaya* are noticed (Nārāyaṇa, p. 41, 142). Some offer in *vais'vadeva* two separate offerings to Soma and Vanaspati while others (also favoured here by Devasvāmin, Nārāyaṇa and Haradatta) want to offer only one offering uttering "*somāya vanaspataye*" (p. 49-50). While taking out *balis* in their specified directions in *vais'vadeva*, some do it in respect of the *balis* which are offered earlier while others favour to carry them to the directions in respect of their house (Haradatta, p. 51). Wiping of razor in *caula* is performed by some upwards but others (also favoured by Devasvāmin, Nārāyaṇa and Haradatta) wipe the same downwards (p. 85). Performers differ whether the student has to wipe around the sacrificial fire in *upanayana* (Devasvāmin, p. 90). Some want here that the student should do it whereas others mention that he should not do it. While joining a funeral procession, some take out their upper garment wearing the sacred cord in the *yajñopavīta* fashion whereas others do not take out their garment and wear the sacred cord in the *prācīnāvīta* fashion (Devasvāmin, p. 188). The sacred cord may be worn in either of these two fashions depending on the manner the mantra is uttered while offering oblation in *pārvanas'rāddha* (Devasvāmin, p. 139). In the funeral rites, some use the spoon of the deceased (sacrificer) while offering oblation in the sacrifice. Others use a separate spoon not intending to disrupt the arrangement of the sacrificial articles placed on the deadbody before fire is lighted on the pile (Devasvāmin, p. 195). After conclusion of the solemn

sacrifice, the concluding oblation may be offered by the officiating priest at the very place of the sacrifice or it may be offered by him on reaching his home(Devasvāmin, p.168). The recitation of the three mantras in *jātakarman* while touching both shoulders of the child may be performed in three different ways(Devasvāmin, p.167).

Differences in practice sometimes arise out of variant reading in the *Sūtra*-text. For this reason, some recite thrice and some four times the *Sāvitrī* mantra preceded by the syllable *Om* and the *Vyāhrtis* in *upākarman* (Devasvāmin, p.123). Some commentators(eg; Nārāyaṇa, Haradatta) do not mention its recitation for four times as they have no such reading in their text. The reading *dvābhyām* in the texts of Nārāyaṇa and Ānandarāya makes them interpret that the *RV* 5.82.4-5 are to be recited (when one sees a bad dream) but Haradatta and Devasvāmin do not mention that the *RV* 5.82.5 should be recited as they do not have this reading in their texts (p. 179). Those who have the variant '*savye pāṇau kṛtvā*' in their texts hold the Madhuparka on their left hand when it is offered to them (Nārāyaṇa) but those who do not have this reading do not hold it in their left hand (Devasvāmin, p. 41). While preparing a cooked mess of food (*sthālīpāka*), when the food is cooked, some pour clarified butter before it is taken out of the fire (only once) and place it on the grass spread on the northern side of the fire. Others on the otherhand pour out again clarified butter on the cooked food after it is placed on the grass as they have a reading '*pratyabhighārya*' in their text (Devasvāmin, Nārāyaṇa, p. 26). The *Sūtra*-texts of Ānandarāya as well as the B Manuscript in AITHAL's edn. of the *ĀGS* have some extra *Sūtras* which mention the merit of giving curd, honey and milk to the child in *annaprās'ana*. As Devasvāmin offers no comments on this portion, it appears that he did not have any knowledge about this portion (p.83) The *Sūtra*-texts commented by Haradatta and Ānandarāya omit the portion *pas'udevatāmeke* 'some consider (*aṣṭakā*) as sacred to cattle'. Hence, no comment on this is mentioned by these authors(p.106). In *s'ūlagava*, the citation relating to the use of the skin of the ox immolated is mentioned as that of S'āmvatya by Nārāyaṇa . According to OLDENBERG it is a "mis-spelling"

of the name of the well-known Grhya-teacher as 'S'āmbavya' (cf. *SBE*, XXIX, p.257 n.26). Haradatta and Ānandarāya mention this name as S'āmbavya (p.149).

All these confusions indicate the need for the interpretation of the *Sūtra*-text which the commentators aim at by their use of different tools of interpretation.

Injunctions, they maintain should be interpreted as per the context. As there is indication in the expression 'ārohet' contained in the mantra (*mantralinga*), the performer in the rite of ascending a ship recites the mantra (*RV* 10.63.10) not by touching it but when he actually ascends it. Here, it is stated that exposition of the text cannot overlook the reality (Devasvāmin, p.171-172). The Purohita while performing the rites due for a king (when battle begins) must leave the spot after instructing (the king) in order to avoid the hazard of being attacked by the enemy (Devasvāmin, p.183). The exact procedure for laying the portions of *anustarani* may be known from the established practices in this connection (Haradatta, p.188). Procedure of 'īsti' type of solemn rites is recommended for the funeral rites (*antyeṣṭi*) because it is an 'īsti' (Nārāyaṇa, p.189). In *godāna*, the person whose beard has to be cut off does not sit on the lap of his mother like *caula* (p.84-85) as he is no longer a child (Nārāyaṇa, p.86).

Indication in the mantra may help understanding the procedure where it appears ambiguous (Nārāyaṇa, p.99). Apart from the indication in the mantra noticed in the rite of ascending a ship, the same makes it clear that the husband should be the performer in *pumsavana* and *anavalobhana* (p.78), the teacher is to deliver the student to Prajāpati and Prāṇa. He is to recite the mantra in *upanayana* (p.90). The husband in *grhapraves'nīya* recites the mantra (*RV* 10.85.47) once only (Devasvāmin, p.71-72).

Clue to their performance is also known from the designation of some ceremonies. That the domestic ceremonies are simpler in procedure and are praiseworthy for bestowing the best results in comparison with their solemn counterparts are known

from their designation as ‘*pākayajñā*’ (Devasvāmin, p.11). Consecration of the womb, not that of the foetus, is the principal aspect of *śīmantonmayana*. This is clear from the designation of this ceremony. Hence it is expected that ‘partition of hair’ (of the woman) has to be performed in her pregnancy (Devasvāmin, p.80). In winter, people descend from their beds which constitutes the essential aspect of *pratyavarohana* (Haradatta, p.101-102). As most of the procedures (particularly those for which no difference is stated) remain the same as *aṣṭakā* which is performed on the previous day, the ceremony prescribed on the next day of *aṣṭakā* is designated as *anvastaṅkya* (Devasvāmin, p.122). The five sacrifices are grouped into one to signify that they in total bestow best rewards on the performer (Devasvāmin, p.115). *S’ūlagava* is the name of the ceremony in which S’iva, the S’ūlin (holder of the spit) is considered as the presiding deity (Nārāyaṇa, p.146).

Where the prescription in the *Sūtra*-text appears inadequate, practice followed on similar occasions is prescribed. This device is known as ‘*atides’a*’. From the rite in which the brother-in-law causes to rise his widowed sister-in-law from the pile (before it is lighted, p.190), it is construed that he is the performer in the rites like *pumsavana* in the absence of the husband (Nārāyaṇa, p.79). If in *aṣṭakās’rāddha*, the performer decides to feed the Brāhmaṇas, the procedure followed in *pārvaṇas’rāddha* may be followed (Devasvāmin, p.107).

Reiteration (*anuvāda*) in the rules on five sacrifices is intended to indicate the best results the performer obtains by their performance (Devasvāmin, p.115).

The device of ‘*adhikāra*’ is employed to extend the jurisdiction of some *Sūtras* to their successive ones if their application is desirable. By this device, counting of age for a Kṣatriya and a Vais’ya may begin from his conception for *upanayana* (Devasvāmin, p.87). The *adhikāra* of the word ‘*āhuti*’ (oblation) extends from 1.4.3 to 1.4.5 to indicate the option that eight oblations may be offered in a sacrifice (Devasvāmin, p.22).

Relative position of different injunctions is shown in declaring some as subordinate injunctions (*gunavidhi*) which remain distinguished from the principal injunctions (*pradhānavidhi*). Performance of *pumsavana* under the Tiṣyā Nakṣatra and fasting of the wife on the previous day are mentioned as subordinate injunctions in relation to the swallowing of curds etc. which is declared as the principal injunction (Devasvāmin, p.78). Instilling juice in the nostril is a principal injunction and the prescription that it should be from a fresh plant is a subordinate injunction in *anavalobhana* (*ibid*).

Subordinate rites are not performed in a different time from their principal rites. Therefore, in *pratyavarohana*, smearing is performed in the afternoon (Devasvāmin, p.104).

Subordinate rites cannot be jointly interpreted independent of their principal rites. Observance of fasting and performance of *pumsavana* under a male Nakṣatra (as mentioned already) are two subordinate rites and therefore, these two cannot be related together leaving apart the principal rite (i.e, swallowing curd etc.). Hence, wife swallows curds etc. under the said Nakṣatra and observes fasting on the previous day (Devasvāmin, p.77-78).

If it is not possible to follow the total injunction, at least, its essential part has to be followed. Hence, if the curd from (the milk of) a cow having its calf of its same colour is not available, the same of any other cow may be used in *pumsavana* (Devasvāmin, *loc.cit*). In the absence of the specified Palās'a tree, the student may sprinkle on any other Palās'a tree in *medhājanana* performed after *upanayana* (Devasvāmin, p.95).

The device of 'yogavibhāga' is needed to indicate that the procedure of *pākayajña* is not applicable when the sacred domestic fire is established (Devasvāmin, p.56). This device is also applied to separate the portion 'prasavyena' (p.135-137) from the other portion in this *Sūtra*. This separated portion implies that in

pārvaṇas'rāddha, rites are performed extending to the left as distinguished from *ābhyudayikas'rāddha* where they extend to the right (Nārāyaṇa, see also p.111-112).

The prefix “*upa*” in the word *upanidhāya* is separated in (p.166) in order to drive home the sense that the face of the performer is brought near the face of the newly born child and the piece of gold near the ears (of the child) while muttering the mantra prescribed in *jātakarman* (Nārāyaṇa). The word “*yadi*” mentioned before “*vāsāmsi*” in the text is proposed to be shifted before “*raktāni*” to mean that the student may wear white garment at the time of *upanayana* (Devasvāmin, p.88).

Sequence in the mention of injunctions is believed to throw light on their interpretation. The mention of *vais'vadeva* before the procedure of *huta* type of *pākayajña* (p.13) and *vivāha* indicates that the procedure of *huta* type is not due here. For a Snātaka also, the performance of *vais'vadeva* is also incumbent (Devasvāmin, Haradatta p.11, 5-53). Options mentioned later are considered as inferior substitutes when several of them are mentioned in succession. This is noted in the ways of performing *svādhyāya* (Devasvāmin, p.120-121). Preference, therefore, is given to the wife, then the son, then the daughter and finally the disciple who stays in the house of his teacher for the maintenance of the sacred domestic fire in the absence of the performer (Haradatta, p.53-54).

Citation from the S'ruti makes inferior alternatives equal. This is noticed in the provision of offering oblation on the hands of the Brāhmaṇas (in *pārvaṇas'rāddha*) which, otherwise would have been an inferior substitute being mentioned later than the practice of offering them in the sacrificial fire (Ānandarāya, p.21-22). The word “*ha*” is mentioned in the *Sūtra* to strike a balance between two unequal options. This is observed in the rite of approaching the fire which is prescribed for the student in his *upanayana*. The former option supported by the S'ruti citation becomes superior which enjoins that the fuel is put ‘silently’. The next option allowing recitation of mantra, however, with the mention of ‘*ha*’ becomes equally forceful which counters imbalance noticed here (Nārāyaṇa, p.90). The word “*tu*” is interpreted as indicating

an inferior substitute. Oblation of either Vrihi, Yava or Tila in the sacred domestic fire in place of either of the nine substances is considered as such substitutes (Devasvāmin, p.56).

The word *prātyrca* “mantra by mantra” mentioned in the *Sūtra* conveys the interpretation that ‘*svāhā*’ must not be uttered after reciting the mantra when oblation is offered. It indicates that the *Paribhāṣā* ‘*svāhākārāntaiḥ mantraiḥ*’ (ĀSS 1.11.10, ‘*svāhā*’ is to be uttered at the end of the mantra) has no scope for application (Devasvāmin, p.71-72).

Hymns and mantras indicated by their designation ; eg. *Sauryāni*, *Svastyayanāni* (Devasvāmin, p.174), *Āgāviya* (Devasvāmin, p.177), *Svastyātreyā* (Nārāyaṇa, p.182), *Apratiratha*, *S’āsa* (Nārāyaṇa, p.183-184) are indentified.

Doubt arises whether the days of intercalary month (Malamāsa) are to be included in counting the number of *balis* when *sarpabali* is offered at one time and it is clarified that the days of Malamāsa are omitted (Devasvāmin, p.99). Similarly, it is clarified that the vow of marriage to be observed by the newly married couple begins from *grhapraves’aniya* (Devasvāmin, p.72-73); ‘do your duty’, the instruction to the student in *upanayana* means performance of the morning and evening rites (Nārāyaṇa, p.91-92); a fire can be considered as *grhyāgni* if sacrifice in the marriage and *grhapraves’aniya* is performed in that fire; the daily worship of fire and *vais’vadeva* rites are, however, due even before *grhapraves’aniya* (Nārāyaṇa, p.72).

Commentators, sometimes add new details which do not appear to be intended by the Sūtrakāra. All the details prescribed for reestablishment of the domestic fire (Nārāyaṇa, p.55), giving name to a newly born child on a day different from that of birth (Devasvāmin, Nārāyaṇa, Haradatta, p.82), recitation of mantra everyday as the student approaches the fire (Haradatta, p.39-40), recitation of mantra at the time of giving sacred cord, girdle, staff etc. to the student in *upanayana* (Ānandarāya, p.87-88), performance of *pravāsāgamana* even when a son returns from journey

(Haradatta, p.167), approaching the direction in *ās'vajujī* (p.97) as it is done in *s'ūlagava* (Ānandarāya), fanning the fire (which is lighted on the corpse) in the funeral rites by the hem of the garments (Nārāyaṇa, p.196), details to be performed in *ābhyudayaika s'rāddha* (Nārāyaṇa, p.145-146) and at the time of collection of bones (Devasvāmin, p.200-201) are some such provisions which do not appear to be recommended by the Sūtrakāra.

Some interpretations appear bogus. It is stated that during sleep one places his cheeks on the earth (go) and the shaving of beard growing on cheeks is intended in 'godāna'. Hence, the ceremony is designated as *godāna* (Ānandarāya, p.87). The word 'ca' mentioned in *aṣṭakā* (p.108) means 'vā' (Devasvāmin) and the word 'godāna' is mentioned in the *Sūtra* (p.21) to mean *samāvartana* for the former is smaller in expression (Devasvāmin), the word "atha" in *śimantonayana* indicates that it may be performed in the sixth or eighth month of pregnancy (Nārāyaṇa, p.79) and the word 'ca' in *nāmakaraṇa* (p.82) indicates that a name according to the birth Nakṣatra should be given to the newly born child (Ānandarāya). All these do not seem to be intended by the Sūtrakāra.

Commentators not only display their familiarity with the solemn rites and the texts which describe them ; they at times intend to incorporate these details in different domestic ceremonies. In the animal sacrifice, from the same (eleven) portions, oblations are cut off from the immolated animal which are enjoined in the *S'rauta*-texts (Devasvāmin, p.34). Cleansing of hand in *svādhyāya* is due in the same process as it is mentioned in the *ĀS'S* 2.5.8 (Nārāyaṇa, p.123). Even if the performer has not established the solemn fires (*Anāhitāgni*), he should also recite the mantras prescribed in the *ĀS'S* 2.5.18 (when he return home) addressing his own home (Nārāyaṇa, p.167). The option of reciting mantra at the time of binding fuels for *dars'apūrnamāsa* sacrifice is also allowed in *pārvana* sacrifice (Devasvāmin, p.75). The bridegroom while leading the bride in going around the sacrificial fire in *pradakṣiṇa* should never pass through the space between the fire and the sacrificial articles as in the solemn

rites (*ĀS'S* 3.1.20, Haradatta, p.62-63). The *Paribhāṣas* of the *ĀSS*, e.g. 1.8.1 (Devasvāmin, 1.7.3-5, p.28), 1.1.12 (Ānandarāya, p.52), 1.11.10 (Devasvāmin, p.11), 1.11.12 (Nārāyaṇa, p.26) are cited for interpretation (of the *ĀGS*).

Some rites performed differently from their solemn counterpart are noted as characteristic of the domestic rites. It is intended that the practice followed in the solemn rites should be discontinued. Mantra should not be recited in the sprinkling performed before the sacrifice in domestic ceremonies unlike *agnihotra* (Nārāyaṇa, p.13). All types of mantras viz, *japa*, *anumantrana*, *abhimantrana*, *upasthāna* and *mantrakarana* are uttered in a low voice in the domestic ceremonies (Nārāyaṇa, p.99). Here the word “*tīrtha*” indicating a special passage has a different connotation from the solemn ceremonies (Nārāyaṇa, p.89). Some *Paribhāṣas* of the *ĀS'S* are not applicable in the context of domestic ceremonies (Devasvāmin, p.187; esp. *ĀS'S* 1.3.29, see p.11).

The *Khila* mantras of the *RV* are cited in full in the *ĀS'S* but they are cited in *pratīka* in the *ĀGS* (Nārāyaṇa, p.129).

The rules of grammar are sometimes found helpful in the exposition of the details on the domestic ceremonies. Seventh case-ending in ‘*ekasyām*’ makes it clear that the option of ‘once’ is to be related with *aṣṭakā* meaning that this ceremony may be performed once in a year and not the interpretation that only in one out of the four *aṣṭakās* performed, offering of boiled rice etc. may be made to the Fathers (Devasvāmin, p.106). The use of plural number in “*dadyuh*” indicates that relatives take part in the choice of the name for a child in *nāmakarana* (Haradatta, p.82) and the attending members also participate in the offering of *ekoddiṣṭa s'rāddha* (Haradatta, p.200).

Admittedly, rules of grammar are flouted sometimes to drive home desirable interpretation. Citing examples in the *ĀS'S* (3.13.18), it is maintained that the agent of two indeclinable past participles in a sentence need not be the same person. Hence, it

is decided that in marriage, the bridegroom pours *ājya* on the hands of the bride and her brother, the fried grains which she offers as oblation in the sacrifice (Nārāyaṇa, p.64-65).

Commentators display their knowledge in several texts. According to Devasvāmin, the *Purāṇas* deal with the subjects of preservation, creation and destruction (p.118). He cites from the *RV* (p.21), *TS* (p.127), *AB* (p.32), *S'B* (p.35), *AA* (p.127), *KātS'S* (p.188) *ĀS'S* (p.9-10). *ĀPGS* (p.55), *S'GS* (p.183), *BGS* (p.86), *VDS* (p.115), *GDS* (p.9-10) *MS* (p.198), *Vṛhaddevatā* (p.14-15) and *Aṣṭādhyāyī* (p.19-20). He cites the views of Medhātithi (p.62) and the Aitareyins (p.68). Nārāyaṇa cites the view of Bhāṣyakāra i.e.; Devasvāmin (p.140-141) and Ācārya i.e., Ās'valāyana (p.75-76). He also cites from the *Taittirīya S'ruti* (p.117), *Taittirīya Āranyaka* (p.115), *BGS* (108-109), *JGS* (p.76-78), *GDS* (p.130-131) and *MS* (p.130-131) and *BGP* (p.216). He also cites the views of some Smṛtikāras; e.g. Samvarta (p.115-116), S'atātapa (p.199) and S'aunaka (p.76-77). Haradatta refers to the *Vāyupurāṇa* (p.117-118). He refers to the view of Sāmavedins (in 1.9.1-3) and cites from the *ĀPS'S* (p.32), *BGS* (p.87-88) *KhGS* (p.54,101-102), *MS* (p.39-40) and *YS* (p.101-102). He frequently cites from the *ĀPGS* (e.g., p.13-15, 21, 39-40, 54, 75-76, 78, 94, 106-109, 171-172). Ānandarāya refers to the *Vāstus'āstra* (p.171) and gives the example of the legend of Mārkaṇḍeya as the same on immortals (p.203).

Comments of these authors sometimes throw light on the Indian society during the middle age. During this time, the society was riddled with caste system, the most privileged being the Brāhmaṇas. The S'udras were treated with disdain. In *upanayana*, option is allowed for all classes of students to select their garments, girdle, staff etc. either specified for one's own class or that of any of the three viz; the Brāhmaṇas, Kṣatriyas, Vais'yas according to the *Sūtrakāra*. Here rules are interpreted in a manner that a Kṣatriya cannot choose the item specified for the Brāhmaṇas and a Vais'ya has no choice at all (Devasvāmin, p.88). It is maintained that Brāhmaṇas ordinarily do not take up ploughing as their profession. They may, however, do so when they get a

plot as donation or they are in distress (Nārāyaṇa, p.177). The Kṣatriyas may marry in the Rākṣasa or Gāndharva form and the Vaiśyas in the Asura form (Devasvāmin, p.60-61). The aged servant who raises the widow lying beside the deadbody funeral pyre must belong to the cast of the deceased (Devāsvamin, p.190). Untouchability, very much in practice in the medieval society remains the reason why one becomes impure by the touch of a Cāṇḍāla (Haradatta, p.121).

That wife had a very important role in the household matters is clearly indicated in the statement 'wife indeed is the home' (Haradatta, p.54). Nevertheless, women were far more neglected than their male counterparts in this society. Some do not perform *jātakarman* at the birth of their daughters (Devasvāmin, p.167-168). Women should not recite Vedic mantras (Nārāyaṇa, Haradatta, p.53-54,65-66). Some are of the view that they have no access to the Vedic sacrifices (Devasvāmin, p.21,53-54).

It was obligatory to observe one's family tradition and one incurs blemishes in failing to do so which requires the performance of expiatory rites (Devasvāmin, p.121). The top-knot maintained at the time of *caula* reflected the family tradition and the same prevailing in different families has been indicated (Devasvāmin, p.86). Family members take food from one common preparation (Ā nandarāya, p.204). Keeping in view that polygamy was in vogue, reference in the marriage has been made to a Brāhmaṇa woman and not her husband in whose house the newly married bride should stay (Devasvāmin, p.69-70). Those who have knowledge about some common relation are related in '*samānodakabhāva*'. In the event of death within this relation libation of water is due in the funeral rites (Nārāyaṇa, p.196-197). The Gotra of a girl changes after her marriage to that of her husband exactly after the performance of *grhapraves'antīya* rite (Nārāyaṇa, p.72-73). These commentators envisage a joint family system and participation of the relatives in different domestic ceremonies. One should perform *s'āntikarman* when his brother dies (Devasvāmin). If father dies, the eldest son should become the performer (Nārāyaṇa, p.201-202). A brother-in-law remains responsible for the protection of his widowed sister-in-law. In

the absence of her husband, he also performs *pumsavana* for his pregnant sister-in-law (Nārāyaṇa, p.190). In the absence of her brother, the son of her paternal or maternal uncle is the proper person to pour out fried grain in the hollow of the brides hands in the sacrifice performed in the marriage (Devasvāmin, p.64-65). Relatives are consulted at the time of giving name to a newly born child (Haradatta, p.82). The householder gives the charge of his sons, wife and unmarried daughters to the serpent god in *sarpabali* (Nārāyaṇa, p.99). At the time of separation of a joint family, one may collect his share of the sacred domestic fire which is useful for performance of sacrifices for domestic rites (Nārāyaṇa, p.218).

Comments indicate, at times, some contemporary beliefs and customs. Everyday, the student after worshipping the fire, puts marks on his body with its ashes (Haradatta, p.90-91). The ox let loose to grow for *s'ūlagava* in future is marked with the symbol of a spike so as to be known that it is dedicated to Ś'iva (Haradatta, p.146). The soul resumes its journey for heaven in a subtle body when fire is lighted on the corpse. As this body requires its *samskāra*, specific rites are recommended (Devasvāmin, p.196). According to some, it is auspicious to place the upper mill-stone along with the lower mill-stone to the west of the sacrificial fire in marriage (Devasvāmin, p.61-62). Gandharvas and Apsarās live in lovely places and they covet a newly married couple passing by (Devasvāmin, p.70). During night, one should not recite the *Sūryā* hymn (Nārāyaṇa, p.205).

Cereals like Haidimbikā, Rājamāṣa, Māṣa, Mudga, Masūrikā, Laṅkyā, Adhyakā and Niṣpāva are regarded as saline food (Nārāyaṇa, p.73-74). Three types of beverage are noted, viz., *gaudī*, *mādhvī* and *paistī* (Nārāyaṇa, p.113). One should not eat garlic. If eaten, expiatory rite has to be performed (Nārāyaṇa, p.219-220). Killing animal for *aṣṭakā* (p.108-109) and *anustaraṇī* (in funeral rites) seems discouraged (Devasvāmin, p.188). The skin of the ox immolated in *s'ūlagava* becomes useful in the manufacture of shoes (Nārāyaṇa, p.149). Repair and sale of vehicles were noticed in practice (Haradatta, p.102-103).

Disruption of normal life occurs due to battles. It is difficult to adhere to the suitable time for solemnizing marriage when such situation arises (Devasvāmin, p. 61). Plants grow luxuriantly during the months of S'rāvaṇa and Bhādrapada due to sufficient rainfall (Devasvāmin, p.122). The floor and walls of the house get damaged during rainy season and they need repair after this season (Devasvāmin, p.103-104). Rain sometimes become irregular during the month of Āṣāḍha (Devasvāmin, p.122). Scarcity of food occurs during famine (Devasvāmin p.133-134).

Some customs are noticed as local. The practice of tying the two tufts of hair of the bride during her marriage which are loosened by the bridegroom is a local practice (Devasvāmin, p.67). Aṅga, Baṅga, Kuru, Magadha, Pāñcāla, S'urasena, Pāṇḍya and Videha are mentioned as separate countries (Devasvāmin, Nārāyaṇa, p.61). Risk of being attacked on the way are apprehended for the travellers. (Ānandarāya, p.213-215). Specific customs in specific countries are also noted. The Brāhmaṇas in the north do not take the food offered on their hands in *pārvaṇas'rāddha* immediately. They put it in a vessel and wait till the food specially prepared to feed them is served. When it is done, they mix the both types together and eat (Nārāyaṇa, p.140-141). In the Pāṇḍya country, newly married couple consummate on the very day of their marriage which goes against the provision in the *Sūtra*-text (Devasvāmin). The same is also observed in the Videha country (Nārāyaṇa, p.72-73).

Knowledge of the Vedic mantras requires the same of their text as well as their mode of recitation (Devasvāmin, p.129-130). Instances, however, are noticed when study of the Veda was not undertaken up to completion and the Vratasnataka was allowed to celebrate the end of his studentship without completing the texts assigned to him (Devasvāmin, p.129-130). It appears that the study of the Vedāṅgas was undertaken seriously. After *utsarjana* and before the next *upkarman*, the remaining six months were devoted to the study of these texts (Nārāyaṇa, p.150).

Reverence for scriptures was expected to be total. The Brāhmanas who were atheists had no qualification to attend *pārvanas'rāddha* (Nārāyaṇa, p.132-133). It was necessary to possess knowledge about the purpose of the ceremonies on the part of the performer as well as the person who was expected to obtain the merit of the performance (Haradatta, p.150). Wisdom must not contradict the canons of the scriptures (Devasvāmin, p.58).

Divine power of the deities was acknowledged. Ś'iva is mentioned as omnipresent. He bestows supreme bliss on one who is devoted to him (Nārāyaṇa, p.150). He is beyond all (limits of) attributes (Haradatta, p.96). People commit themselves before Ś'amkara, Paś'upati, Somanātha, Ārdrā and Jyeṣṭhā that on the cherishment of their desire, they would perform sacrifice (Nārāyaṇa, Haradatta, p.213-215).

Moral values were held high by these authors. Even by accepting food from a prostitute one soils himself with blemishes (Nārāyaṇa, p.219). The same is done to one's ownself if he only thinks of indulging in sex with a person with whom he should not (Ānandarāya, *loc.cit*). Liberation of soul (Mokṣa) is considered as the supreme bliss (Devasvāmin, p.195).

This study, in short, observes the gradual development of domestic, ceremonies on the above lines in the school of Ās'valāyana. It once again establishes the essential trend of the Indian society; the commitment for change and continuity.

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